

THE ART EXHIBITION CATALOGUES OF THE CURT VALENTIN AND BUCHHOLZ
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1949-1950

CATALOGUES

SCULPTURE · BECKMANN

MASSON · CALDER · GRIS

MARINI · CALLERY · FEININGER

KLEE

BUCHHOLZ GALLERY

CURT VALENTIN

32 EAST 57 STREET · NEW YORK

SCULPTURE



BUCHHOLZ GALLERY

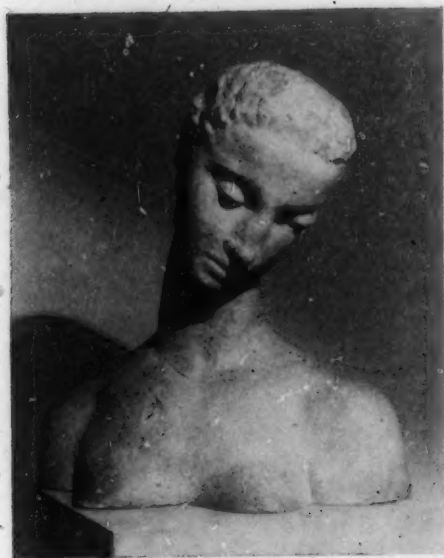
CURT VALENTIN

32 EAST 57 STREET, NEW YORK

September 26 — October 14, 1949

Grateful acknowledgment is made to Mr. César de Hauke,
the Philadelphia Museum of Art, Mrs. John D. Rockefeller,
III and Jacques Seligmann and Company for their loans.

Cover: (front) Picasso. *The Sculptor*. Etching. 1934
(back) Lipchitz. *Dancer*. Ink, 1949



[23]

CATALOGUE

Jean Arp

- 1 *Coquille géométrique-
agéométrique*
1948. Granite. H. 13"

Ernst Barlach

- 2 Beggar
1907. Bronze. L. 16 $\frac{3}{4}$ "

Max Beckmann

- 3 Dancer.
1935. Bronze. L. 29"

Constantin Brancusi

- 4 The Newborn
1915. Brass. L. 8 $\frac{1}{4}$ "

Georges Braque

- 5 Figure
1920. Plaster. H. 7 $\frac{3}{4}$ "
- 6 Profile
1939. Plaster. 9 $\frac{1}{4}$ x 10 $\frac{1}{2}$ "
- 7 Fish
1942. Bronze. L. 14"

Alexander Calder

- 8 Three Worms and
a New Moon
1949. Metal.

Mary Gallery

- 9 The Curve
1947. Bronze. H. 23"

Edgar Degas

(1834-1917)

10 Horse

before 1861. Bronze. H. 10 $\frac{3}{4}$ "

11 Dancer

before 1895. Bronze. H. 27 $\frac{1}{4}$ "

Andre Derain

12 Embrace

1918. Stone. H. 5 $\frac{1}{2}$ "



Charles Despiau

(1874-1946)

13 Zizou

1925. Bronze. H. 17"

14 Mme. Faure

1927. Plaster (original).
H. 16 $\frac{1}{2}$ "

Raymond Duchamp-Villon

(1876-1918)

15 Nude

1911. Bronze. H. 32 $\frac{1}{2}$ "

John B. Flannagan

(1898-1942)

16 Crane

1933. Stone. H. 34"

Alberto Giacometti

17 Man Pointing

1947. Bronze. H. 70 $\frac{1}{2}$ "

Lent by

Mrs. John D. Rockefeller, III

Barbara Hepworth

18 Helikon

1948. Stone. H. 30"

George Kolbe

(1877-1947)

19 Self Portrait

1926. Bronze. H. 14"



Henri Laurens

[25]

20 Guitar

1928. Terracotta. 12½ x 17½"

21 Autumn

1948. Marble. H. 35¾"

23 Bust of a Woman

1911. Terracotta. H. 19⅜"

Wilhelm Lehmbruck

(1881-1919)

22 Torso

1911. Stone. H. 27¾"

Jacques Lipchitz

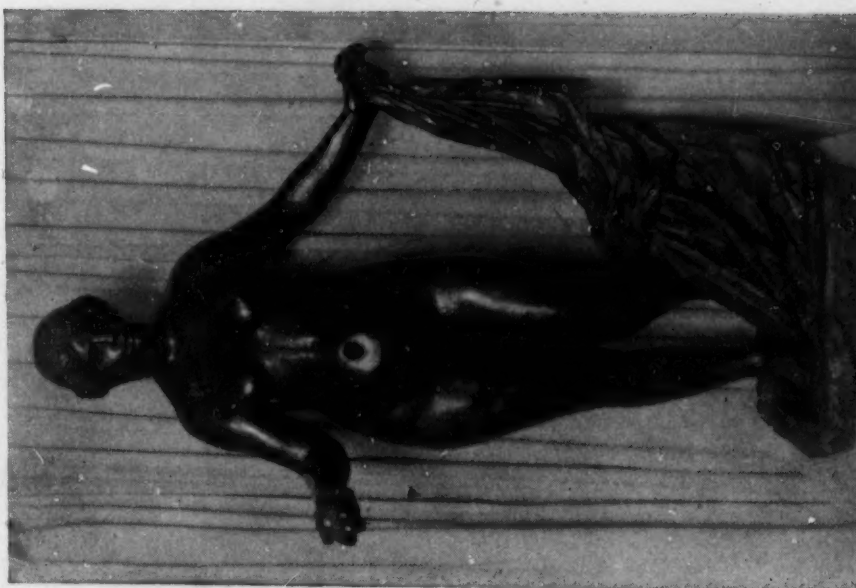
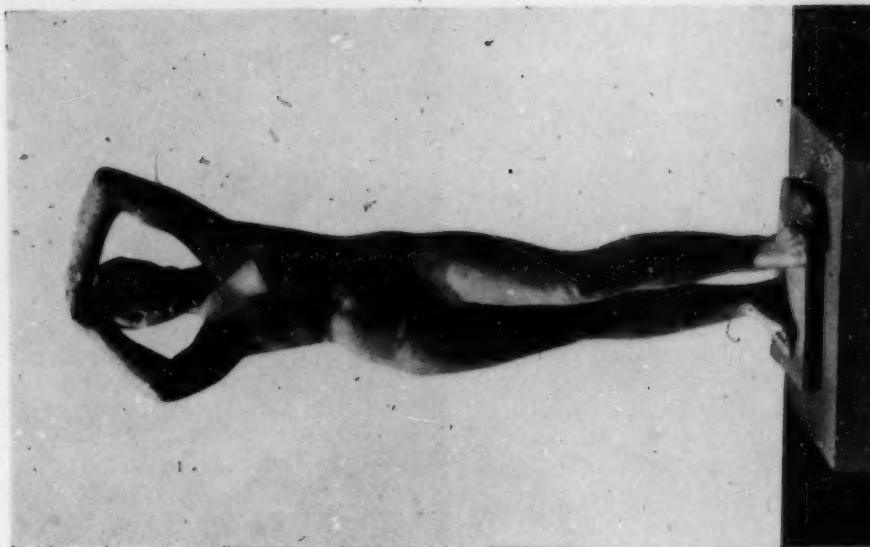
24 Man with Guitar

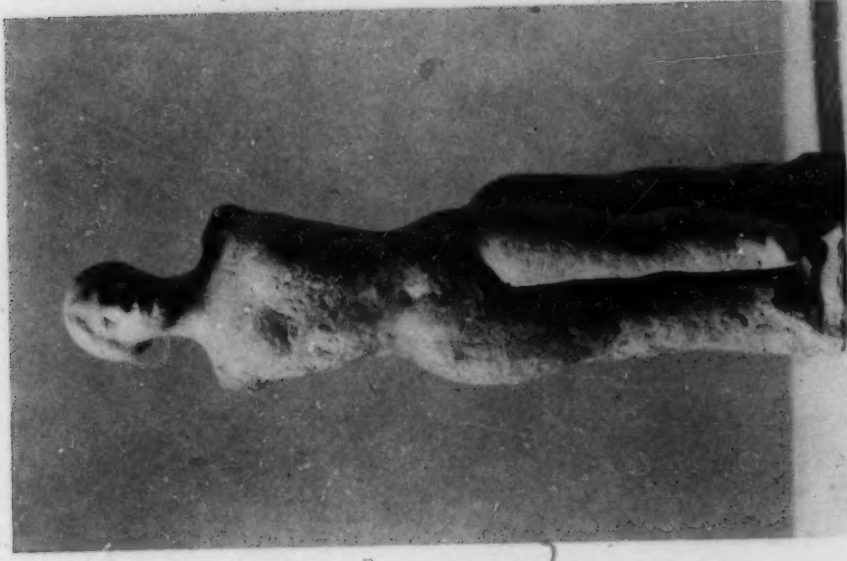
1922. Granite. H. 16"

25 Mother and Child

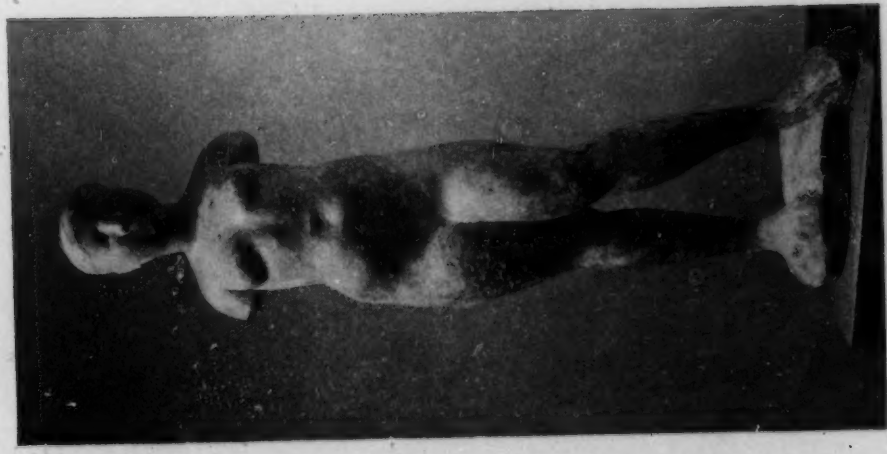
1949. Plaster (unfinished).

H. 49"





[28]



[32]

Aristide Maillol

(1861-1944)

26 *Leda*

1902. Bronze. H. 11"

27 *Study for Monument de
Blanqui*

1906. Bronze. H. 12"

28 *Torso*

1912. Terracotta. H. 10½"

29 *Torso*

1938. Bronze. H. 39"

Lent by César de Hauke



[37.]

Gerhard Marcks

30 *Maja*

1942. Bronze. H. 89"

Lent by the Philadelphia
Museum of Art

31 *Two Girls Reading*

1946. Bronze. H. 21½"

Marino Marini

32 *Nude*

1943. Bronze. H. 52½"

33 *Horseman*

1948. Bronze. H. 18¼"

Henri Matisse

34 *Reclining Nude*

1907. Bronze. L. 19"

35 *Serpentine*

1914. Bronze. H. 22"

Amedeo Modigliani

(1884-1920)

36 *Head*

1917 (?). Stone. H. 26"

Henry Moore

37 Figure

1931. Alabaster. H. $11\frac{1}{2}$ "

38 Reclining Figure

1938. Lead. H. $3\frac{3}{8}$ "

39 Figure

1939. Bronze and strings.
H. 10"



[11]

Pablo Picasso

40 Woman's Head

1909. Bronze. H. $16\frac{1}{4}$ "

41 Hand

1947. Bronze. L. $9\frac{1}{2}$ "

42 Seated Woman

1947. Bronze. H. $6\frac{1}{2}$ "

43 Woman Standing

1947. Bronze. H. $9\frac{1}{2}$ "

Auguste Renoir

(1841-1919)

44 *Venus Victorieuse*

1914. Bronze. H. 71"

Lent by Jacques Seligmann
and Company

Renee Sintenis

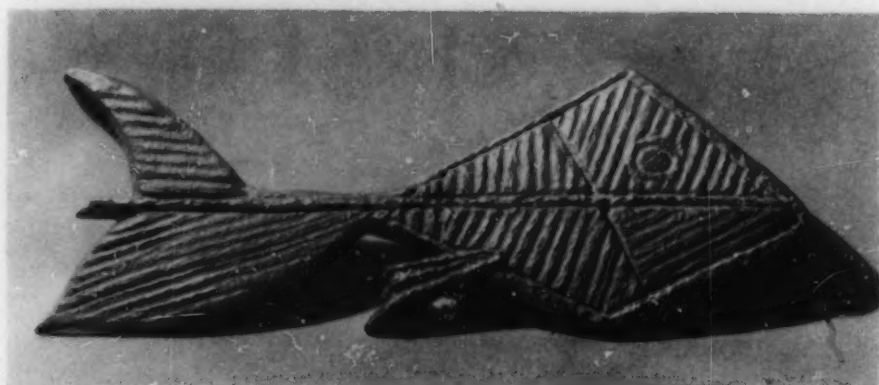
45 Daphne

1917. Bronze. H. $11\frac{1}{2}$ "

DRAWINGS AND WATERCOLORS



[3]



[7]



[41]

Exhibitions 1949-1950

MAX BECKMANN

ALEXANDER CALDER

MARY CALLERY

LYONEL FEININGER

JUAN GRIS

PAUL KLEE

JACQUES LIPCHITZ

ARISTIDE MAILLOL

MARINO MARINI

ANDRE MASSON

HENRY MOORE

Diptych



BECKMANN



MAX BECKMANN
R E C E N T W O R K

OCTOBER 18—NOVEMBER 5, 1949

BUCHHOLZ GALLERY
C U R T V A L E N T I N
32 EAST 57TH STREET • NEW YORK



[12]

MAX BECKMANN

from LETTERS TO A WOMAN PAINTER

I must refer you to Cezanne again and again. He succeeded in creating an exalted Courbet, a mysterious Pissarro and finally a powerful, new pictorial architecture in which he really became the last old master, or I might better say he became the first "new master" who stands synonymous with Piero della Francesca, Uccello, Grunewald, Orcagna, Titian, Greco, Goya and Van Gogh. Or, looking at quite a different side, take the old magicians, Hieronymous Bosch, Rembrandt, and as a fantastic blossom from dry old England, William Blake, and you have quite a

nice group of friends who can accompany you on your thorny way, the way of escape from human passions into the fantasy palace of art.

Don't forget nature through which Cezanne, as he said, wanted to achieve the classical. Take long walks and take them often, and try your utmost to avoid the stultifying motor car which robs you of your vision just as the movies do or the numerous motley newspapers. Learn the forms of nature by heart so you can use them like the musical notes of a composition. That's what these forms are for. Nature is a wonderful chaos to be put into order and completed. Let others wander about, entangled and color blind in old geometry books or in problems of higher mathematics. We will enjoy ourselves with the forms that are given us: a human face, a hand, the breast of a woman or the body of a man, a glad or sorrowful expression; the infinite seas, the wild rocks, the melancholy language of the black trees in the snow, the wild strength of spring flowers and the heavy lethargy of a hot summer day when Pan,



[8]



[9]

our old friend, sleeps and the ghosts of midday whisper. This alone is enough to make us forget the grief of the world, or to give it form. In any case, the will to form carries in itself one part of the salvation for which you are seeking. The way is hard and the goal is unattainable; but it is a way.

Nothing is further from my mind than to suggest to you that you thoughtlessly imitate nature. The impression nature makes upon you in its every form must always become an expression of your own joy or grief, and consequently in your formation of it, it must contain that transformation which only then makes art a real abstraction.

But don't overstep the mark. Just as soon as you fail to be careful you get tired, and though you still want to create, you will slip off either into thoughtless imitation of nature, or into sterile abstractions which will hardly reach the level of decent decorative art.



Enough for today, my dear friend. I think much of you and your work, and from my heart wish you power and strength to find and follow the good way. It is very hard with its pitfalls left and right. I know that. We are all tightrope walkers. With them it is the same as with artists, and so with all mankind. As the Chinese philosopher Lao-tse says, we have "the desire to achieve balance, and to keep it."



[17]



[18]











[16]

C A T A L O G U E

OILS

1 Dream Theater

1936. 23 $\frac{3}{4}$ x 33 $\frac{3}{4}$ "

2 Cable Car

1937. 31 $\frac{3}{4}$ x 19 $\frac{3}{4}$ "

3 Dancer

1937. 47 $\frac{1}{2}$ x 31 $\frac{1}{2}$ "

4 Rug Merchant

1946. 76 $\frac{3}{4}$ x 37 $\frac{1}{4}$ "

5 Jupiter

1947. 71 x 25 $\frac{1}{2}$ "



6 Baccarat
1947. 47 x 39 $\frac{1}{4}$ "

7 Nice (Boulevard des
Anglais)
1947. 31 $\frac{1}{4}$ x 35 $\frac{1}{4}$ "

8 Still Life and Profile
1948. 42 $\frac{3}{4}$ x 30 $\frac{3}{4}$ "

9 Souvenir of Chicago
1948. 42 $\frac{3}{4}$ x 30 $\frac{3}{4}$ "
Lent by Mr. and Mrs.
Joseph Pulitzer, Jr.

10 Portrait of Quappi
1948. 42 $\frac{3}{4}$ x 31"
Lent by Mr. and Mrs.
Joseph H. Louchheim

11 Spring Landscape
1948. 31 x 36"

12 Lady with Veil
1948. 25 $\frac{1}{4}$ x 20"

13 Sleeping Woman
1948. 31 x 36"

14 Woman with Cat
1948. 29 x 21"

15 Blue Iris
1948. 25 x 25"

16 The Boat
1948. 55 x 76"

17 Portrait of L. P.
1949. 25 $\frac{1}{4}$ x 20"
Lent anonymously

18 Portrait of M. D. May
1949. 30 x 20"
Lent by Mr. Morton D. May

19 Portrait of Edith
1949. 23 $\frac{3}{4}$ x 15 $\frac{1}{2}$ "
Lent by Mr. and Mrs.
George Rickey

20 Prodigal Son
1949. 39 x 47"

21 Portrait of Fred Conway
1949. 25 $\frac{1}{4}$ x 20 $\frac{1}{4}$ "

- 22 Beginning. Triptych
1949. center panel: 69 x 59"
side panels: 65 x 33 $\frac{1}{4}$ "

- 23 Man in the Dark
1934. Bronze. 22 $\frac{1}{2}$ " high

DRAWINGS

- 24 Rodeo
1949. 23 $\frac{1}{2}$ x 17 $\frac{3}{4}$ "

- 25 Mountain
1949. 23 $\frac{1}{2}$ x 17 $\frac{3}{4}$ "

- 26 Women Fishing
1949. 23 $\frac{1}{2}$ x 17 $\frac{3}{4}$ "

- 27 Bird Play
1949. 23 $\frac{1}{2}$ x 17 $\frac{3}{4}$ "

- 28 Self Portrait with
Fishing Pole
1949. 23 $\frac{1}{2}$ x 17 $\frac{3}{4}$ "



Grateful acknowledgment is
made to Mr. and Mrs. Joseph H.
Louchheim, Mr. Morton D. May,
Mr. and Mrs. Joseph Pulitzer, Jr.
and Mr. and Mrs. George Rickey



COVER: Selfportrait with Fishing Pole. 1949

三才圖會
卷之四
雜考
三才圖會
卷之四
雜考

Landscapes
by
ANDRÉ MASSON

November 8 — 26, 1949

BUCHHOLZ GALLERY
CURT VALENTIN
32 EAST 57 STREET • NEW YORK



[9]

Notes on Landscape Painting

By

André Masson

¶ If one admits that, with the exception of abstract painting which takes its vocabulary from the geometric or molecular world, since its beginning painting has placed itself within certain traditional categories—portraiture, landscape, and more recently composition, nudes, and still life—one must also agree on the following: since almost half a century painters have manifestly, if under the pretext of plastic research, taken ad-

vantage of the last category. A Himalya of still lives has been the weight of painting's balance sheet since Impressionism with very few landscapes. Aesthetic explanation is the renovated dominance, since cubism, of intellectualism.

¶ One can discover other reasons: The ever extending domination of the towns; the mechanization of the country, which after having killed folklore goes as far perhaps as the suppression of the landscape painter.

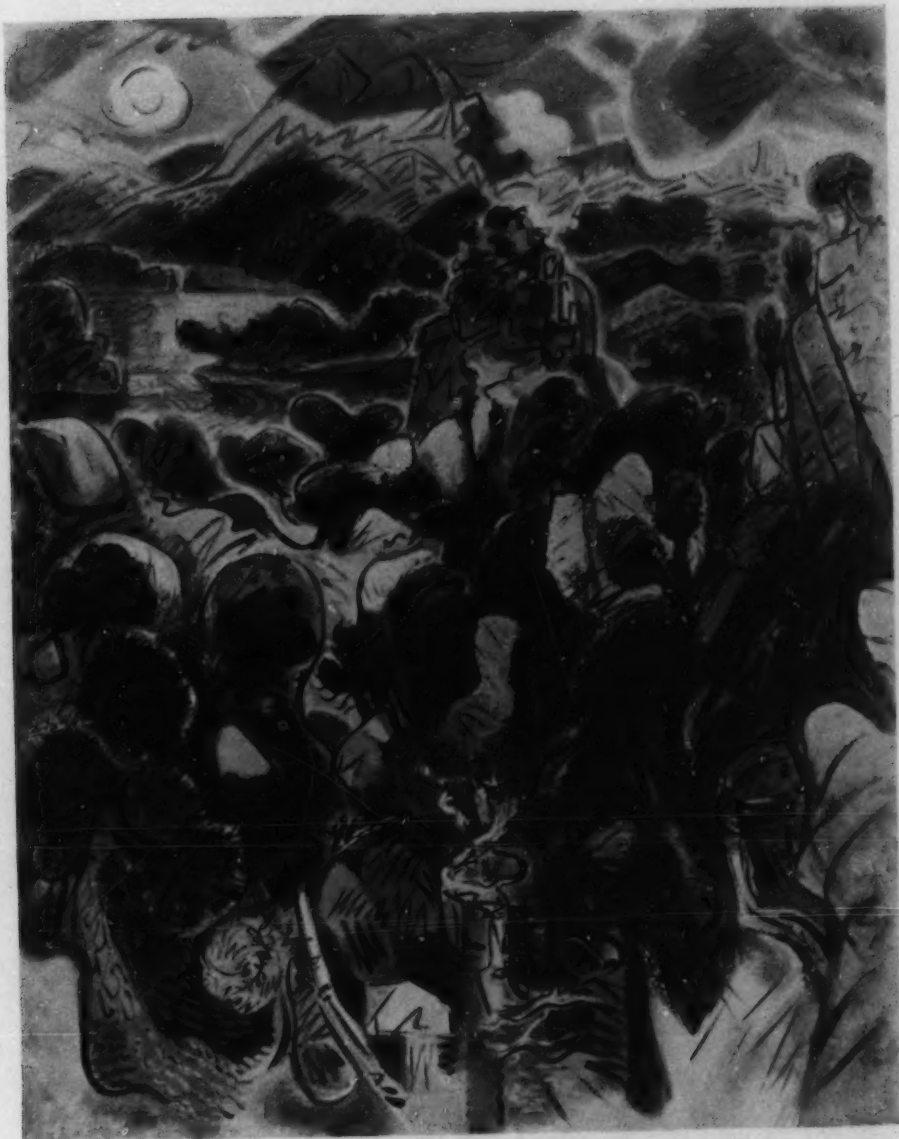
¶ What of it!

¶ Yet everyone enjoys a spring, a tree in flower, and the clouds, the marvelous clouds.

¶ It would be interesting to discover why Italy has produced no landscapist while Holland, France and England have had such great ones.

¶ Do not let us speak of a return to landscape painting, but rather of a rediscovery of nature. Corot, Renoir and Bonnard went so far as to make their figures and nudes like landscapes. The contradiction has been to never reduce the world to a state of still life in the literary sense of the term.

¶ One should not forget the wisdom of the asiatic which considered landscape painting a "state of the soul" and a supreme means of joining the unutterable.



THE PAINTER IS LORD OF ALL TYPES OF PEOPLE AND OF ALL THINGS

by Leonardo da Vinci

If the painter wishes to see beauties that charm him it lies in his power to create them, and if he wishes to see monstrosities that are frightful, buffoonish, or ridiculous, or pitiable, he can be lord and God (creator) thereof; and if he wishes to produce inhabited regions or deserts, or dark and shady (cool) retreats from the heat, or warm places for cold weather, he can do so. If he wants valleys (likewise) if he wants from high mountain tops to unfold a great plain extending down to the sea's horizon, he is lord to do so; and likewise if from low plains he wishes to see high mountains, or from high mountains low plains and the sea shore. In fact, whatever exists in the universe, in essence, in appearance, in the imagination, the painter has first in his mind and then in his hands; and these are of such excellence that they are able to present a proportioned and harmless view of the whole that can be seen simultaneously, at one glance, just as things in nature.

from PARAGONE, A comparison of the Arts, Oxford University Press.



LITHOGRAPHS

1948-1949

Frog [color]

12 x 10"

Frog

11 x 16 $\frac{3}{4}$ "

Rascasse

16 $\frac{1}{4}$ x 22 $\frac{1}{2}$ "

Pot of Hyacinths

18 $\frac{3}{8}$ x 12"

Fog over the Valley of Arc [color]

16 x 21"

Portrait of Tal Coat [color]

17 $\frac{1}{2}$ x 12 $\frac{1}{2}$ "

The Rose Mountain

17 x 23 $\frac{1}{2}$ "

Sheltered Stream [color]

14 $\frac{3}{4}$ x 10"

Montagne St. Victoire

17 $\frac{5}{8}$ x 23 $\frac{1}{2}$ "

Blue Vase [color]

14 $\frac{1}{2}$ x 11 $\frac{1}{2}$ "

Bathers

12 $\frac{1}{2}$ x 14 $\frac{1}{4}$ "

Sheltered Stream

14 $\frac{3}{4}$ x 10"



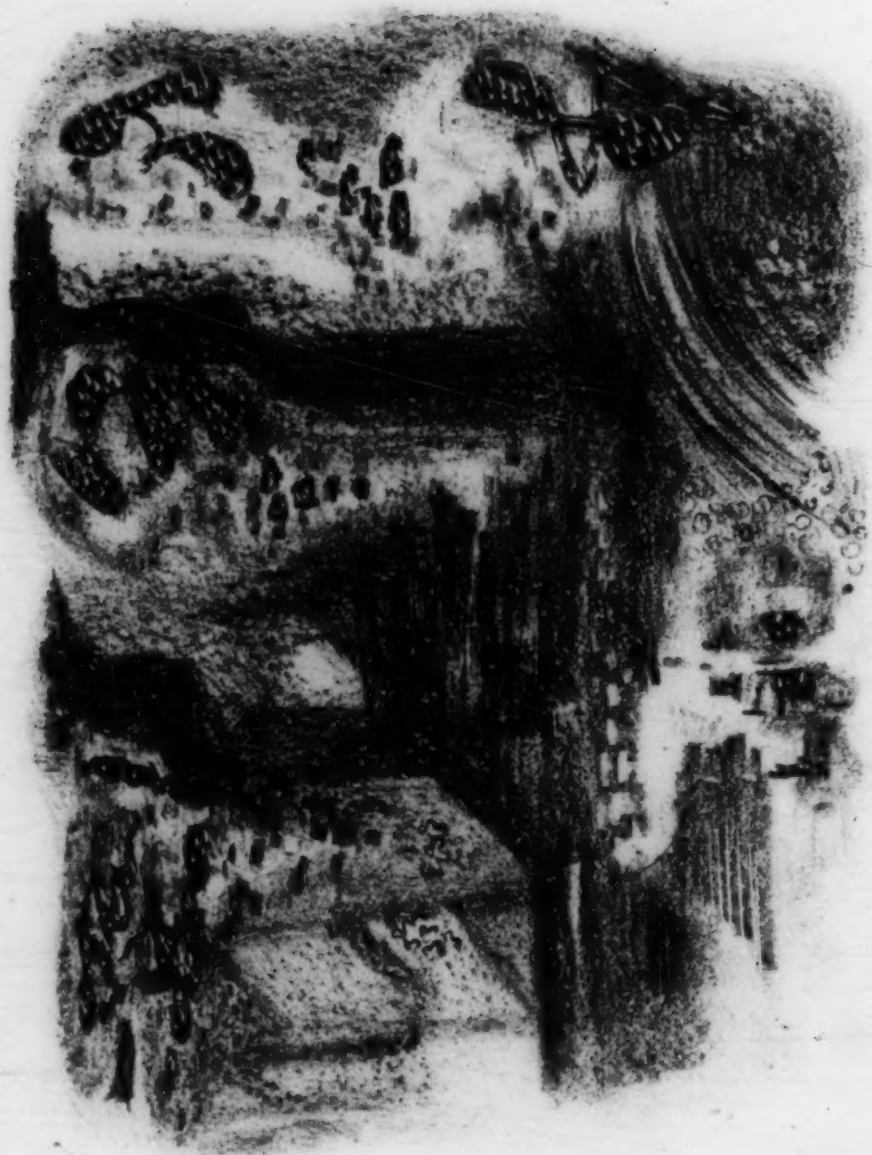
Frog



Montagne St. Victoire



Rascasse



Catalogue

OILS

1 Tower and Boats

1946. 40 x 23"

2 Cedar Tree and
Setting Sun

1946. 22 x 25"

3 La Rochelle

1947. 38 x 32 $\frac{3}{4}$ "

4 Quarry at Bibemus

1948. 38 $\frac{1}{4}$ x 51"

5 Cavern

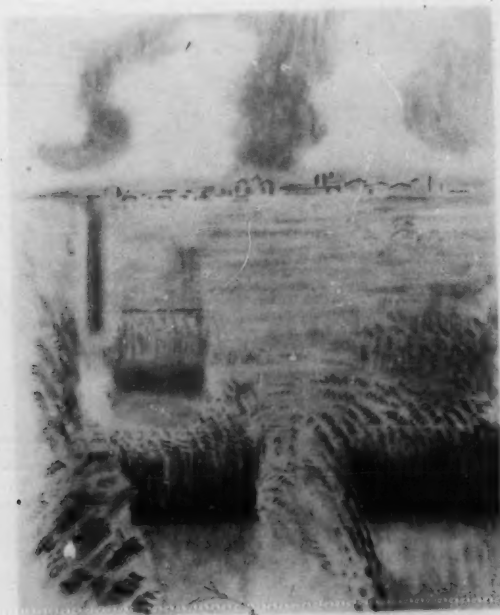
1948. 21 $\frac{1}{2}$ x 18"

6 Tree

1948. 45 $\frac{3}{4}$ x 35 $\frac{1}{4}$ "

7 Grand Landscape

1948. 57 $\frac{1}{2}$ x 45"



8 Turbot

1949. 19½ x 25½"

12 Camargue

1949. 36¼ x 28¾"

9 View of Aix-en-Provence.

1949. 25¾ x 39¾"

13 Rising Sun over a Torren

1949. 29¾ x 35¼"

10 Old Plane Trees

1949. 32½ x 37¾"

14 Camargue and a Bird

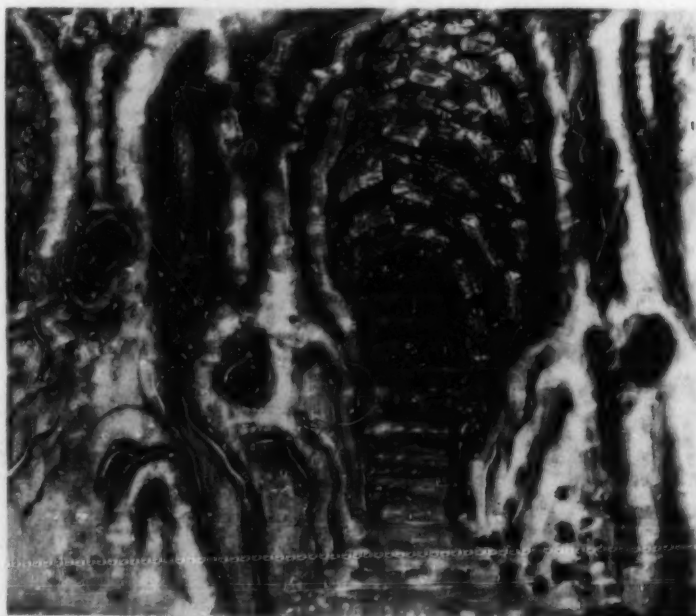
1949. 25½ x 19½"

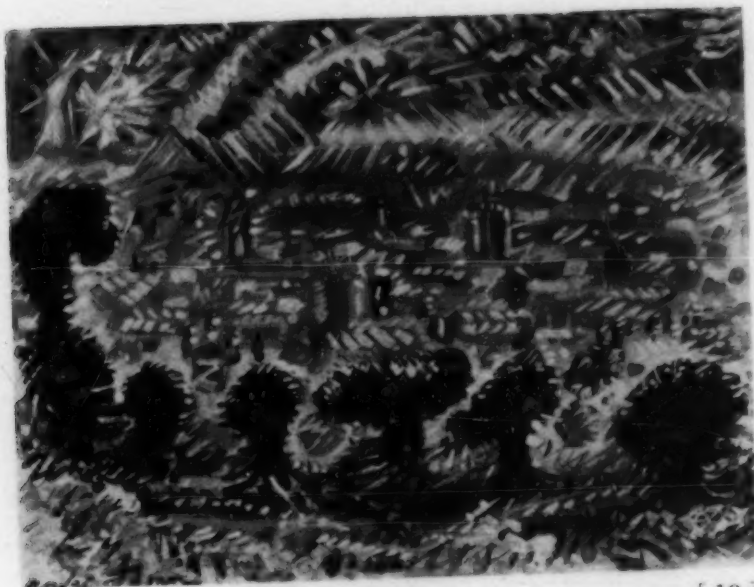
11 Aix Countryside with
Threatening Sky

1949. 28¾ x 36¼"

15 Small Valley

1949. 20¼ x 25¼"





[19]



[11]

16 Gorge

1949. 25½ x 18¼"

19 Aix en Provence

1949. 19¾ x 16¼"

17 Fig Tree in Sunlight

1949. 24 x 19¾"

20 Fish

1949. 25½ x 32"

18 Shrubs in the Rain

1949. 18¼ x 21¾"

21-30 Lithographs





ANDRÉ MASSON

Bestiaire

12 Original Lithographs
Text by Georges Duthuit
135 numbered copies
\$100.00

Nocturnal Notebook

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\$2.00

Le Serpent dans la Galere

Text by Georges Duthuit
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Anatomy of My Universe

With 34 Drawings
Out of print

André Masson and his Universe

Text by M. Leiris and G. Limbour
124 Illustrations
\$9.50

André Maïsson

November 30–December 17, 1949



BUCHHOLZ GALLERY

C U R T V A L E N T I N

32 EAST 57TH STREET • NEW YORK



Photograph: Herbert Matter

The Studio of Alexander Calder

Newcomer from Europe, as they say,
It is true that over there iron and copper are instruments only
of evil
adding death to death and to degraded life
I fled, a fortunate fugitive,

The day and the night opened before
Wings—algae—mobile leaves.
I salute you forger of giant dragon-flies
Mercury-diviner your well disclosed
A water heavy as tears.
But a merry-go-round of little scarlet moons fills me with joy
I think of a transparent circus
It is a leaf traversed by the sun.
One green day you saw a red bird
Pursuing a yellow bird;
you know that we are bound to nature
that we belong to the earth.
Hung from the studio's rafters,
in the striped light a gong sensitive to the whims of the air
is struck with extreme caution
Its note is the footfall of a dove: what hour does it strike?

This is the hour of the child with the cherries.
Here the seconds have not the weight of the clock
nor do they lie quiet in the grass
for they cannot conceive of immobility
they love the rustling of reeds
and the cry of the tree-toad so expert at musical breathing
and they play between your fingers, Calder, my friend.

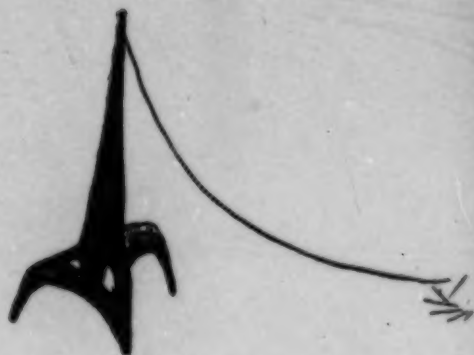
ANDRÉ MASSON

English Translation by Ralph Manheim

Mobiles

1

More Extreme Cantilever



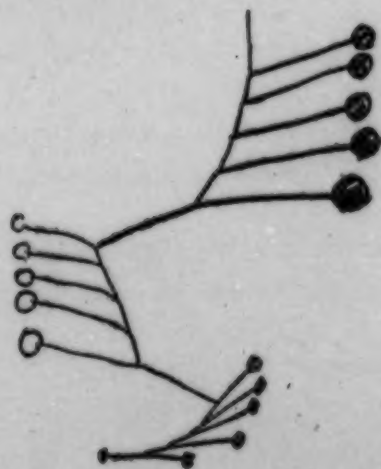
2

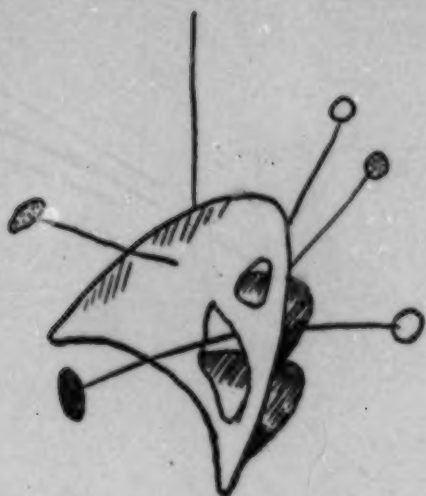
Broken Face



3

$(3 \times 5) + 1$





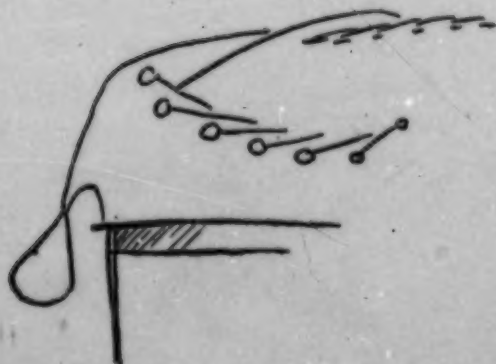
4

Horse's Skull as an Arch Form



5

Large Peacock

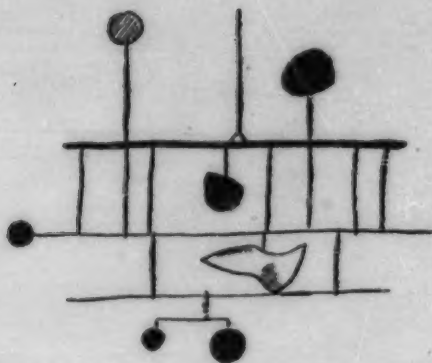


6

Orange under Table

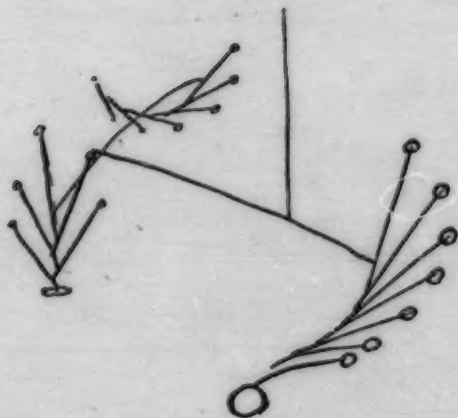
7

The Bleriot



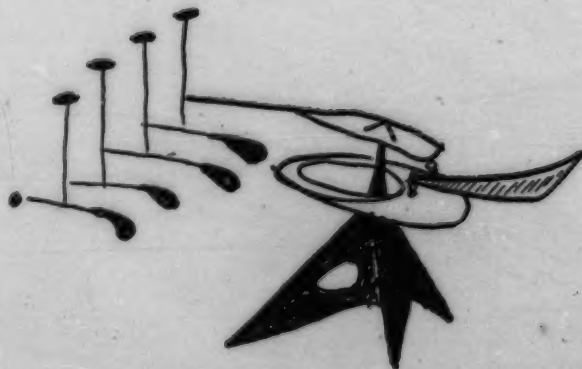
8

Gypsophila



9

Blue Feather





10

Black II



11

Mushroom Has Red Face

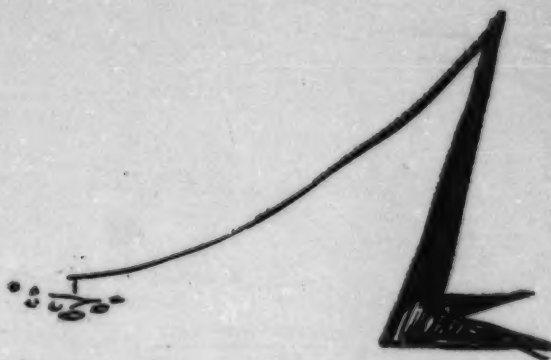


12

Blue Crescent

13

Extreme Cantilever



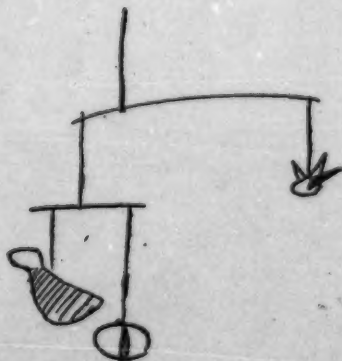
14

Pomegranate



15

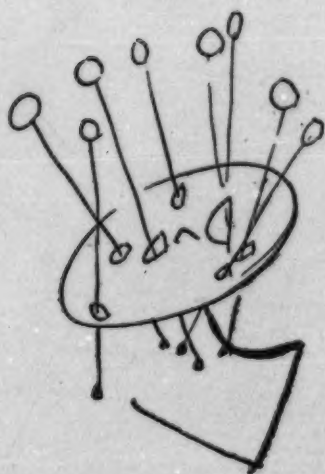
The New Ritou





16

Constellation (for mantel)



17

Aspen

PAINTINGS

18 PALAIS DE CONFISERIE

19 MANGY CAT

20 HELMET

21 BATHERS

22 MR. J.

23 SCORPION & DIABOLO

24 HARP MONSTER

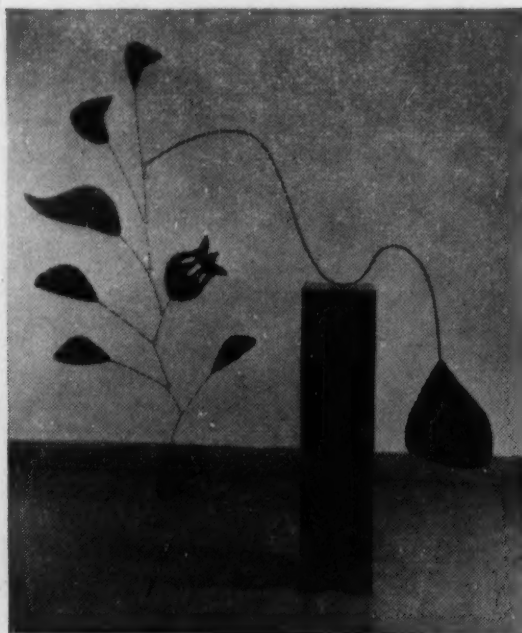
25 GOLDFISH

26 STARFISH ON PINK

27 HELMET

28 BRAZILIAN INTERLUDE

29 BLUE MOON RED SKY



Cat. 14

CV

JUAN GRIS



BUCHHOLZ GALLERY
C U R T V A L E N T I N
32 EAST 57TH STREET • NEW YORK

The Buchholz Gallery has shown the work of Juan Gris in 1944 and 1947. The present exhibition consists of Paintings and Drawings, the greater part of which has not been shown in America before.

The Buchholz Gallery wishes to thank the following lenders for their kind cooperation:

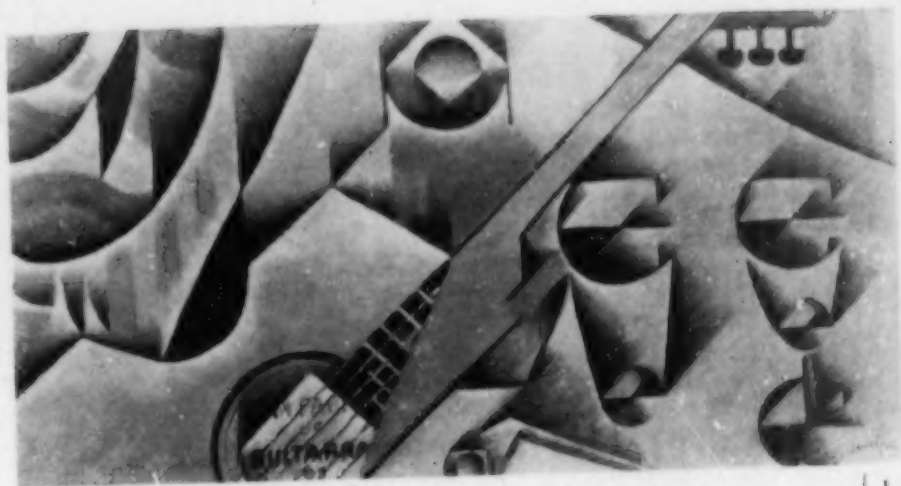
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Curt Valentin

Front Cover: Pen and ink, 1919

Back Cover: Pen and ink, 1920

Collection Douglas Cooper



CATALOGUE

[1] Banjo and Glasses

1912. Oil. 12 x 23"

[2] Landscape at Céret

1913. Oil. 36 1/4 x 23 3/4"

[3] Bottle of Vin Rosé

1914. Oil and collage.
18 1/4 x 10 3/8"

[4] L'Homme au Café

1914. Oil and collage.
39 1/2 x 28 1/2"

[5] As de Pique

1914. Crayon and collage.
11 1/2 x 8 1/4"

[6] Still Life

1915. Oil. 18 x 13"

[7] Book, Pipe and Glasses

1915. Oil. 29 x 36 1/2"
Lent by Mr. and Mrs.
Ralph Colin

[8] The Side Board

1917. Oil. 45 1/4 x 29"

[9] Still Life

1917. Oil. 29 x 36"

Lent by Nelson A. Rockefeller

[10] Landscape

1917. Oil. 45 ¼ x 28 ¼"

[11] Violin and Newspaper

1917. Oil. 36 ½ x 23 ½"

Lent anonymously

[12] Man with Violin

1918. Oil. 36 ¼ x 23 ¼"



[13] Still Life with Cards

1918. Oil. 10 ¾ x 8 ¼"

[14] Harlequin at Table

1918. Oil. 36 ½ x 25 ¾"

[15] Bouteille de Bordeaux

1918. Oil. 21 ½ x 15"

[16] Harlequin

1919. Oil. 39 x 25 ½"

[17] Siphon

1919. Oil. 21 ¾ x 18"

[18] Compotier, Verre et
Journal

1919. Oil. 21 ¾ x 15"

[19] Lamp, Pipe and
Music Sheet

1919. Oil. 36 ½ x 26"

Lent by Mrs. Lucy Rudolph



[7]



[6]



[10]

[20] Still Life

1919. Gouache. $7\frac{1}{2} \times 6\frac{3}{8}$ "

[21] Violin and Playing Cards

1920. Oil. $32\frac{1}{2} \times 26$ "

Lent by Mrs. Lucy Rudolph

[22] Still Life

1921. Oil. $13\frac{1}{2} \times 22$ "

Lent by

Mrs. Alma Morgenthau

[23] Violin and Clarinet

1921. Oil. 15×25 "

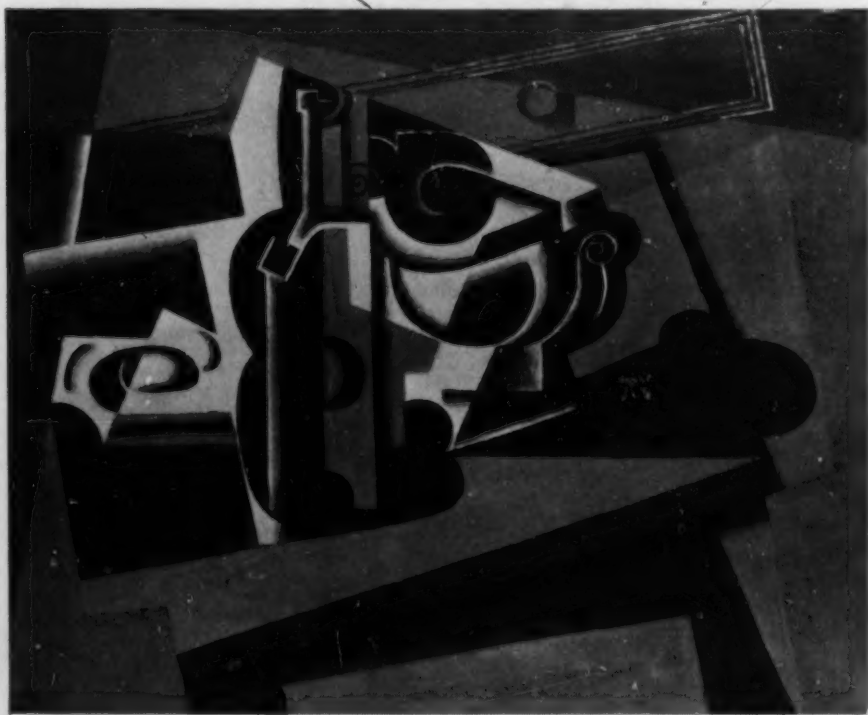
Lent anonymously

[24] Man with a Stick

1923. Oil. $36\frac{1}{4} \times 28\frac{1}{2}$ "

[25] Portrait of a Woman

1924. Oil. $16 \times 10\frac{1}{4}$ "

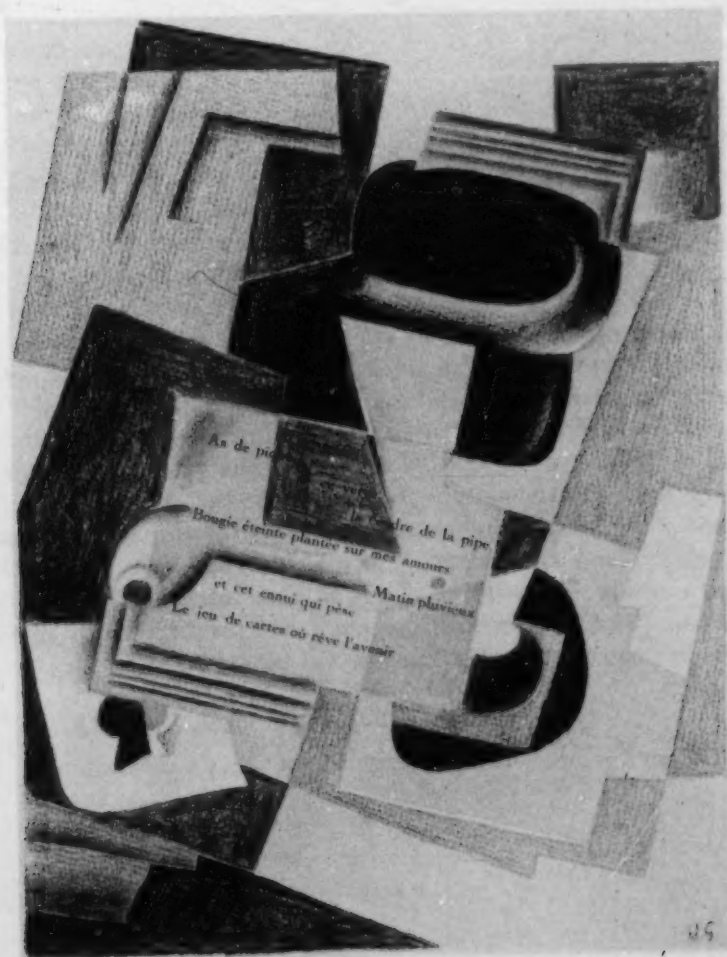


JUAN GRIS to D.-H. KAHNWEILER

[Excerpts from a letter]

August 25, 1919

"I held an exhibition last April with a certain amount of success. I showed about fifty pictures painted in 1916, 1917 and 1918. They looked rather well together and quite a lot of people came. And yet I don't really know quite how much they liked it, for there is so much admiration for the flattest mediocrity; people rave about the products of disorder, but no one likes discipline and clarity. The exaggerations of the Dada movement and





others like Picabia, make us all look like classics; I can't say I mind about that. I should like to continue the painting tradition with plastic means while bringing to it a new aesthetic based on the intellect. There seems to me no reason why one should not pinch Chardin's technique without taking over the appearance of his pictures or his conception of reality. Those who believe in abstract painting are like weavers who think they can produce a material with only one set of threads and forget that there has to be another set to hold these together. Where there is no attempt at plasticity how can you control representational liberties?

[39]

And where there is no concern for reality how can you limit and unite plastic liberties? For some time I have been quite pleased with my own work, because I think that at least I am entering on a period of realisation. What's more, I have been able to test my progress: formerly, when I started on a picture I was satisfied at the beginning and dissatisfied at the end. Now the beginning is always rotten and I am fed up, but I get an agreeable surprise at the end. I have also been successful in ridding my painting of a too brutal and descriptive reality. It has, so to speak, become more poetic. I hope I shall come to express with great precision a reality imagined in terms of pure intellectual elements; this really means painting which is inaccurate but precise, that is to say the reverse of bad painting which is accurate but unprecise."

Translation by Douglas Cooper,
from a volume of the Letters of Juan Gris, in preparation

FACSIMILE OF ORIGINAL LETTER D

7

Paris 25-8-19

Cher ami.

● Votre lettre reçue ce matin
après si longtemps sans
vos nouvelles a été pour
moi une grande joie.

J'ignorais totalement la
mort de M^r Requier et
ce qu'il était devenu Simon.
Je suis allé le voir ce matin
même. Il y a plus de
deux ans ~~il~~ ^{il} avait été
venu me voir à une de
● ses permissions.

Je suis très content de
savoir que vous avez

5
facilement. Les écarts du docteur mais
on n'aime pas la mesure et la clarté.
L'opération du mouvement. Parda et autres
Picabia, nous font paraître clariques et
cela n'est pas fait pour me de plaisir. Je
voudrais tout même la tradition de la
peinture par les moyens plastiques. En
apportant une esthétique nouvelle basée
sur l'esprit. Je crois qu'on peut très bien
clipper les moyens de Chardin pour prendre
un bon aspect sur sa notion de la réalité.
Celle qui croient à la peinture abstraite
me font penser à des Kleebrands qui ~~bonheur~~

écrit ce livre sur la peinture
et j'ai une grande liste
de le lire. J'espère que vous
me l'enverrez sur le
paru.

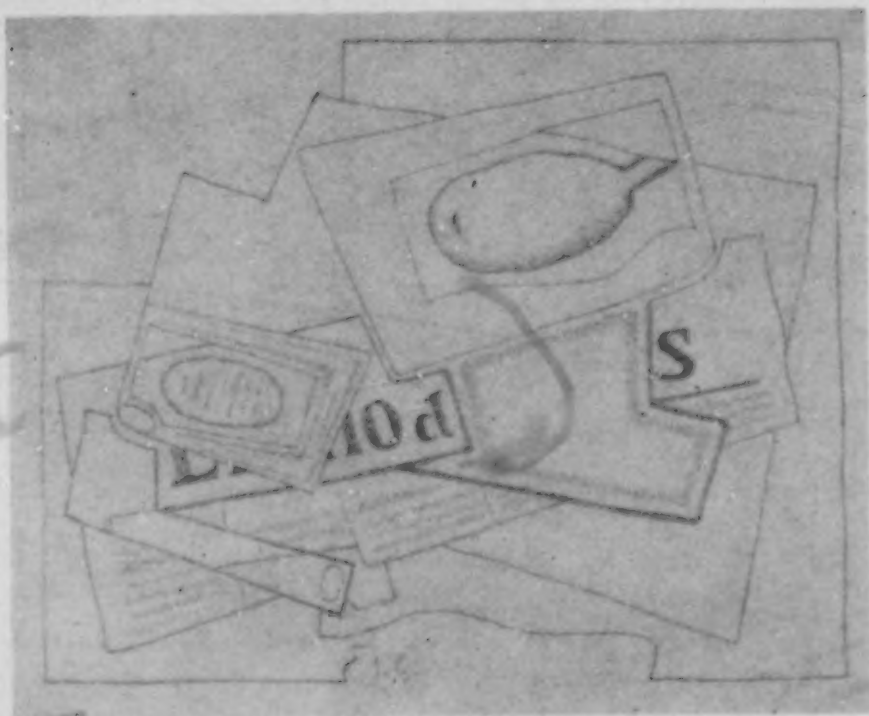
Mon exposition eu lieu
le mois d'Avril dernier
avec un certain succès.
Il y avait une cinquantaine
de toiles faites en 1916
17 et 18. L'ensemble ne
faisait pas mal et il y a
eu beaucoup de monde.
Je ne sais quand même
jusqu'à quel point on a
pu aimer cela car on
estime beaucoup la plate
mediocrite, on s'enthousiasme

voudraient fabriquer des étoffes avec des fils
tendus droits ou peut être et sans autres
qui le relient. Sans intention plastique
comme il m'a été dit et relier les libellés, représenta-
tives? Et sans souci de réalité comment limiter
et relier les libellés plastiques?

Depuis quelque peu je ne suis pas mécontent
de mon travail car je crains que je n'aie enfin
dans une période de réalisations. Mais constata-
te d'ailleurs ce progrès à ceci: Avant quand
je commençais un tableau j'étais content
du commencement et de la fin. Maintenant
avant il est toujours moins pour commencer
et il me déçoit et satisfait me surprend en
général agréablement. Je suis arrivé aussi

a de nouvelles ma peinture ~~comme~~ la réalité
trop brutale et descriptive. Elle ~~est~~ devenue pour
moi dire, plus poétique. J'espère pouvoir
arriver à exprimer avec une grande précision
une réalité imaginée avec de purs éléments
de l'esprit. C'est comme tout à ~~se~~ faire
une peinture incantée et précise, tout le
contraire de la mauvaise peinture qui est
exécute et imprecise.

Donner - moi de vos nouvelles
bientôt et présenter mes hommages à Mme
et à vos bien vôtres
Jean Gris



[41]



[43]



[40]

[26] Portrait of a Man

1924. Oil. 16 x 13"

[27] Fisherman

1924. Oil. 13 x 9½"

[28] Fruit Basket

1924. Oil. 13 x 16"

Lent by

Mr. and Mrs. Clifford Odets

[29] The Table in front
of the Sea

1925. Oil. 28¾ x 36¼"

[30] The Black Guitar

1926. Oil. 19½ x 28¼"

[31] Apples

1926. Oil. 35 x 27"

Lent by Mr. Juan Larrea

[32] Guitar, Fruitbowl
and Pipe

1926. Oil. 18½ x 21¼"

[33] Still Life with Guitar

1927. Oil. 24 x 20"

Lent by

Mr. and Mrs. Lee Ault

DRAWINGS

[34] Glass and Bowl

1911. Pencil. 14¾ x 12¾"





[12]



[17]

[35] *Rue Ravignan*

1911. Pencil. 18 x 12"

[36] *Man with Opera Hat*

1912. Pencil. 18 x 12"

Lent by Mr. and Mrs.
Richard S. Davis

[37] *Portrait of
Frank Haviland*

1913. Charcoal and crayon.
28½ x 23¼"

[38] *Portrait of Josette*

1916. Pencil. 10½ x 8½"

[39] *Cezanne's Self Portrait*

(Copy of the painting
at the Tate Gallery)

1916. Pencil. 14½ x 11"

Lent anonymously

[40] *Two Pierrots*

1922. Pencil. 9½ x 5½"

[41] *Still Life*

1922 (?). Pencil. 6¾ x 7¾"

[42] *Man with a Guitar*

1918. Pencil. 14 x 8½"



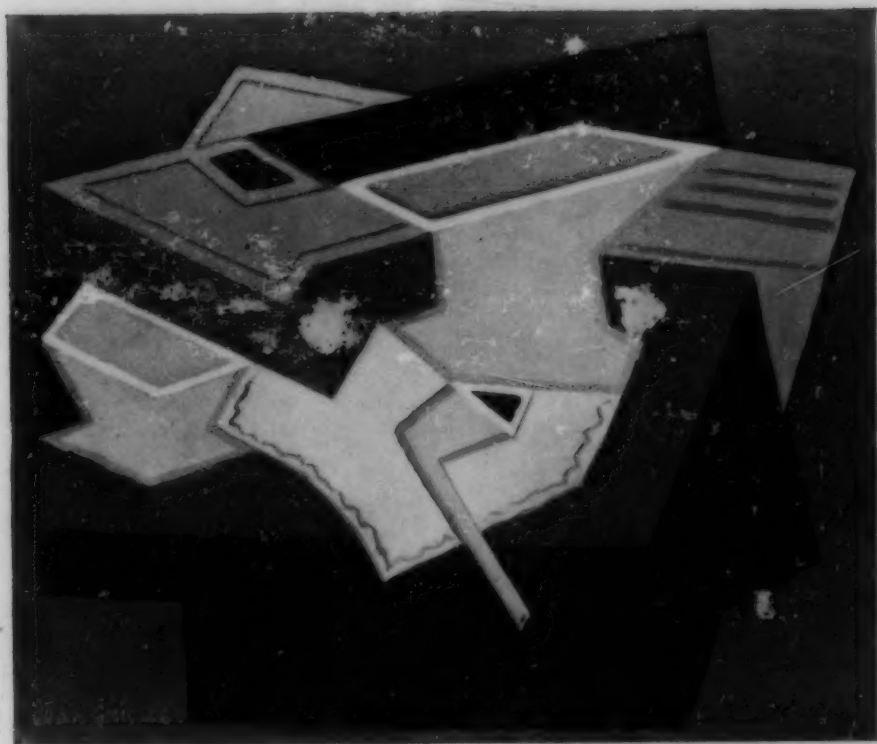
[21]



[24]



[29]



[32]

- [43] *La Religieuse*
1922. Pencil. 9 x 5 7/8"

- [44] *Still Life*
1923. Pen and ink. 9 1/2 x 12"

- [45] *Seated Harlequin*
1923. Pencil. 8 3/4 x 10 1/2"

- [46] *Lithographs*



[33]

JUAN GRIS

HIS LIFE AND WORK

BY DANIEL-HENRY KAHNWEILER

Translated by Douglas Cooper

This is a profound and brilliant work of art criticism. It is certain that no work of equal authority will appear either on Juan Gris or Cubism. . . .

New Statesman and Nation, London, England

. . . it will become a source book of the art of our time. For it tells the story of the modern painter's decisive break with naturalistic representation.

Robert Goldwater, New York Times

. . . a tremendously stimulating and valuable work. Besides the intimate documentation not only of Gris but of much of the cubist movement, Kahnweiler develops a theory of the origin and history of art and uses the volume as a catch-all for extended and provocative essays on the theater, music, literature and existentialist philosophy.

Libby Tannenbaum, Magazine of Art

For the student of Gris' art the book will be invaluable, presenting as it does a detailed picture of his aims and working methods.

Judith Kaye Reed, The Art Digest

. . . unusually well made illustrations . . . admirable typography . . . translation a model of insight, freedom and fidelity.

Walter Pach, New York Herald Tribune

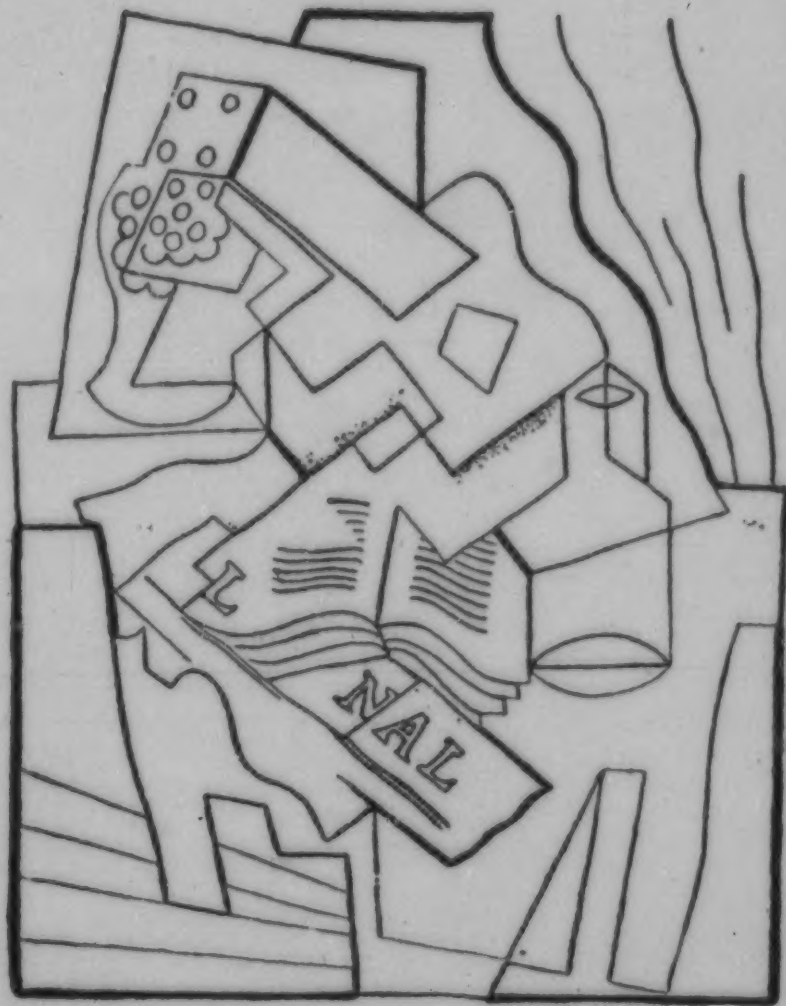
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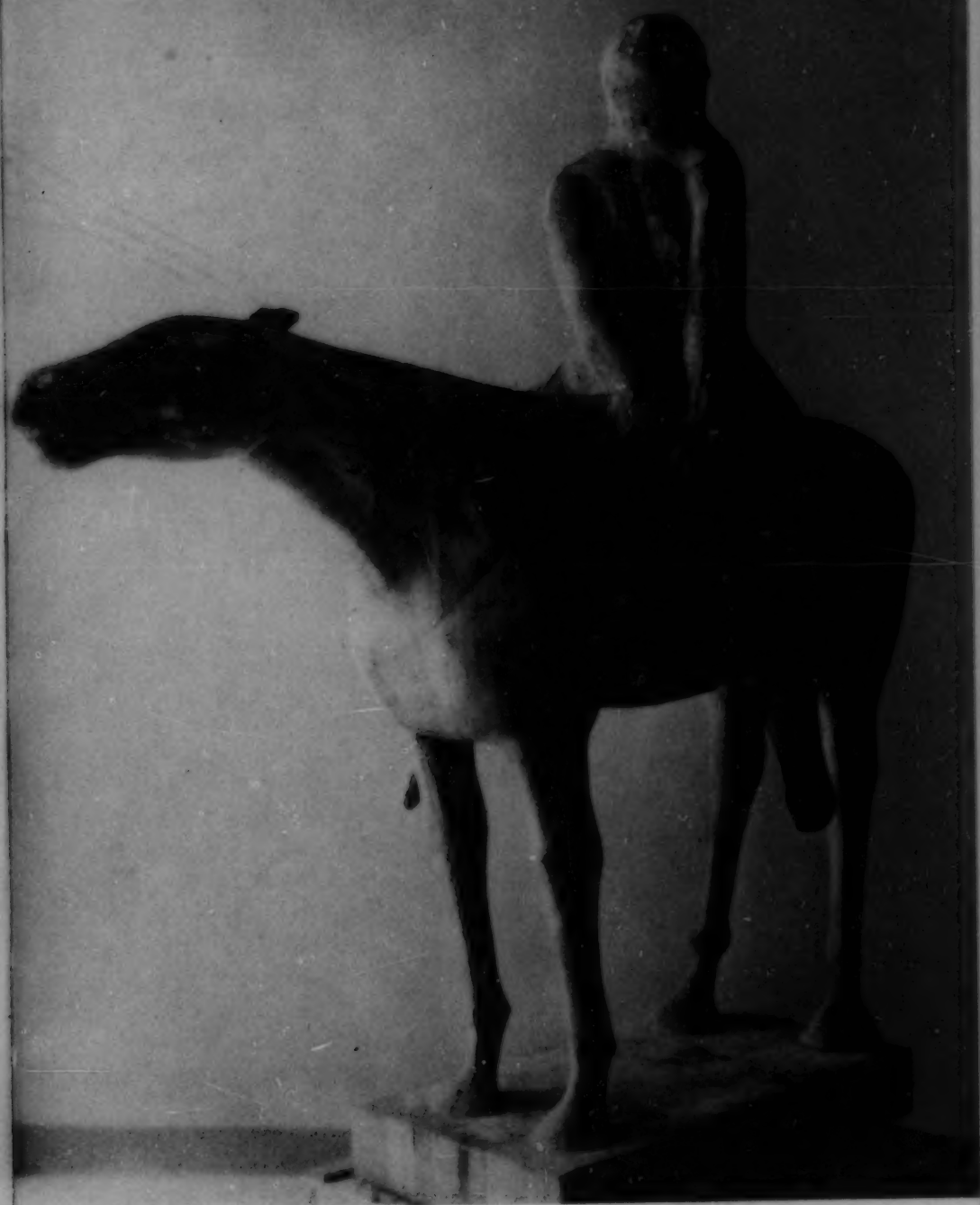
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176 PAGES

JUAN GRIS



JANUARY 16—FEBRUARY 11, 1950



M A R I N O M A R I N I

MARINO MARINI

February 14 - March 11, 1950

BUCHHOLZ GALLERY
CURT VALENTIN
32 EAST 57 STREET · NEW YORK



[21]

M A R I N O M A R I N I

BY JAMES THRALL SOBY

"To be an artist is simple," Marini said. "It is simplicity which is difficult. In Italy so much is truly simple — the land, the people. Our discipline is not like that of the North; it is far less intellectual. Yet I suppose I am myself Nordic, a little. At any rate, I believe in cultivation as a protection against confusion. It is impossible to pretend to be a primitive. You asked me, for instance, about the sculpture of China. It is one of the great sources, like the art of Egypt, and of course I admire it."

We were talking in Marini's modern apartment in Milan, a city which favors his intense working schedule because it provides a surrounding contemporary energy, of life and industry. He finds it hard to work in Rome or in any other city where Italy's vast cultural accrual is omnipresent. But if native tradition has long since ceased to be a pressing need for his own development, he knows much about the Italian past. Gradually he mentioned some of his enthusiasms: the

equestrian monument to Marcus Aurelius in the Piazza del Campidoglio at Rome; the medieval sculpture of Giovanni Pisano and Tino da Camaino; the huge wooden horse that served as the model for Donatello's *Gattamelata*; the paintings of Paolo Uccello. In nearly everything Marini admires is to be found a swift, frank vigor — so dominant a quality in his own personality as an artist.

Marini's studio is in the courtyard below his apartment. There he models in plaster, or very rarely carves, his majestic and unforgettable figures, arriving repeatedly at an eloquent balance between raw power and lyric delicacy. "It is necessary," he says, "to preserve the emotion which generates an image. You cannot do so by posing a model, for then you get lost in details that weaken or discolor the original emotion. My sculpture starts from an impression, often instantaneous, whose impact I try to preserve. I include details only if they confirm the impact, as in the case of the rings on the fingers of this woman in bronze — very Italian. I saw the woman herself in the fields, a large woman with powerful legs. She stood like this, and I remembered her, and now here is her sculpture."





[23]

Thus while many of Marini's elders have been concerned with pure form on the one hand, with the re-creation of myth on the other, he customarily takes his impetus from living incident. As long ago as 1936 he started his series of horsemen, it is true, but his full realization of the theme began after he had seen the Lombard peasants fleeing the bombings on their frightened horses. Like Henry Moore, with whom many younger sculptors rank him as prophet of a more explicit humanism, Marini grew rapidly during the recent war. His philosophy is different from Moore's, however, in that he shows little faith in the modern doctrine of "truth to material." Indeed, Marini's patina seems a conspicuous sign of his revolt against this dogma. Nevertheless, he himself attaches less and less importance to applied surfaces. "The whitish patina," he explains, "is only the plaster which sticks to the bronze after the casting. I rub it in, sometimes with wax. Of course time will uncover the bronze again. And in any case, I feel now that I must pass from sensuality toward music. All my career has been like that, divided into periods. One must explore and know, before one can sing."

Marini's voice is one of the deepest and clearest in the newer European art scene. For many years he developed slowly, fighting



[11]



[16]



[4]



[8]

facility harder than doubt, until a decade or so ago his true authority began. If his struggle has been arduous, it has left him tranquil and sure. "To surmount the great accomplishments of the earlier twentieth century," he says, "temperament is possibly more necessary than intelligence." His own temperament is unmistakably Tuscan (he was born in Pistoia and trained at the Academy in nearby Florence). But his closest affinities in Tuscan sculpture are with the pre-Mannerist epoch, before the control of massive form became subsidiary to linear invention. It is not Cellini, and it is not for that matter even Donatello, of whom he makes one think. It is the late thirteenth century artist — was it Giovanni Pisano? — who created the marvelous evangelical bull now in the museum at Siena. This is not to say that Marini's sculpture is medieval in style, but only that its eagerness, awe and intuitive strength are paralleled in the art of a more innocent and spiritual time. It is no accident that, in addition to his other gifts, he should be perhaps the finest portraitist since Despiau. For Marini is as distinguished for his human warmth as for his resolution of the more abstract sculptural problems. "I should like," he says simply, "to defend for humanity its form."



BIOGRAPHICAL NOTE:

Born in Pistoia, 1901. Lives in Milan. Studied painting and sculpture at the Academy of Fine Arts, Florence, under Domenico Trentacoste. Worked as painter and draftsman for a number of years. Often in Paris, 1928 to 1938; traveled widely in other European countries. In this country, he is represented by important works in the Museum of Modern Art, New York, and the Portland Art Museum, Portland, Oregon.



[17]



[25]

*Grateful acknowledgement is
made to the following lenders:*

Mr. John Butler, New York

Mr. and Mrs. Edward L. Fischer,
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The Museum of Modern Art,
New York

Mrs. Edward A. Norman, New York

Mr. and Mrs. James T. Soby,
Farmington



[7]

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BRONZES (1942-1949)

- 1 Study for Seated Boxer.
Height 7½"

Lent by Mr. John Butler

- 2 Torso. H. 43"

- 3 Pomona I. H. 16½"

- 4 Pomona II. H. 17"

- 5 Pomona III. H. 16"

Lent by Mr. and Mrs. Alèx L.
Hillman



[39]



[33]



[31]

- 6 Susanna. H. 27½"
- 7 Portrait of Marina. H. 9¼"
Lent by Mrs. Edward A. Norman
- 8 Standing Woman. H. 52½"
- 9 Three Graces. 17¾ x 16¼"
- 10 Three Graces. 17½ x 18"
- 11 Juggler. H. 36"
- 12 Kneeling Girl. H. 16¾"
- 13 Portrait of Lamberto Vitali.
H. 8¾"
Lent by Mr. and Mrs. Samuel A. Lewisohn
- 14 Seated Nude. H. 10¾"
- 15 Standing Nude. H. 31½"
- 16 Horse and Rider. H. 38¼"
Lent by The Museum of Modern Art
- 17 Portrait of Carlo Carra.
H. 9⅞"
- 18 Horse and Rider. H. 20"
- 19 Horse and Rider. H. 39¼"
- 20 Dancer. H. 68"
Lent by Mr. and Mrs. James T. Soby

- 21 Horse. H. 29⅞"
- 22 Portrait of Mrs. Margrit Fischer. H. 14½"
Lent by Mr. Edward L. Fischer
- 23 Horse and Rider. H. 23"
- 24 Standing Nude. H. 12¾"
Lent by Mrs. Charles Grace
- 25 Portrait of Mrs. Nelly Soby.
H. 11"
Lent by Mr. and Mrs. James T. Soby
- 26 Small Horse and Rider.
H. 18¼"
- 27 Small Horse and Rider.
H. 16¼"

WOOD

- 28 Cavalier. 1949. H. 66"

DRAWINGS

29-37

LITHOGRAPHS

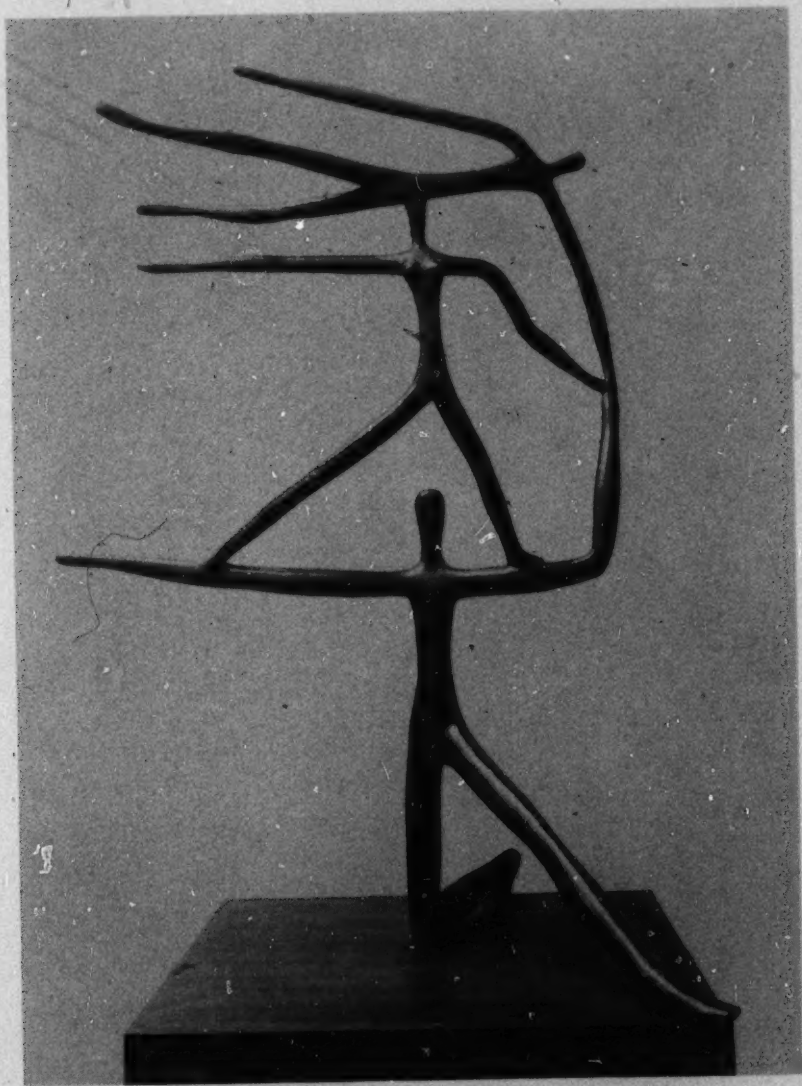
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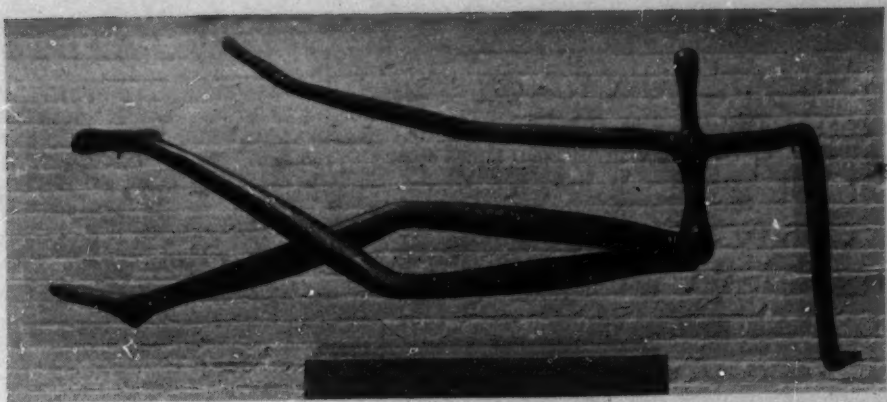
- 28 Cavalier. Wood

CV

MARY CALLERY



BUCHHOLZ GALLERY
CURT VALENTIN
32 EAST 57 STREET · NEW YORK



[7]

CHRISTIAN ZERVOS REFLECTIONS ON THE SCULPTURE OF MARY CALLERY

MARY CALLERY belongs to a small group of sculptors that for some years have come more and more to the fore, always anxious to free art, not to owe their favor to rules that are obsolete, to tricks that have taken in so many people, but yielding to their instinct, imagining their own discoveries.

*

Today she has no longer to make a novitiate, this is done, even to say "à huis clos." Her personality is one to accept the difficult years of apprenticeship, to take without flinching the heavy program, and after moments of great suffering, find that burden light. She does neither seem overcharged nor broken down by the work of inventing a form of expression, rather on the contrary stimulated and transported into creative work.

*

In her combat she has armed herself against any form of expression that was aimed to produce an effect, against all the illusion that the

majority of superficially modern works present day after day to the transient curiosity that greets and acclaims qualities which do not exist. Because of this she contented herself by following tradition, at the same time endeavoring to go further. Although her first sculptures show a classical trend, they really seek to approach the framework of contemporary art.

*

The figures that she formed according to her new conceptions were no longer a simple rendering of the model. Making substantial changes, suppressing anything that was not essential, she very soon began to modify the apparent reality of these forms, animated by her impetuous vitality. In Mary Callery's studies of acrobats she chooses those attitudes in which all is calculated precision: where every breach of discipline must be thwarted and adjusted, every liberty at once subjected to the laws of balance. That which is difficult must seem easy, that which is heavy seem light, the unstable and the temporary must appear set and immutable.

*

This is the extraordinary and strange exploit that both the acrobat and the artist undertake. They seem to go their way at random, happen what may, but they are both exposed to the danger of the slightest false step; and for artist and acrobat alike everything depends on the success of a concept carefully and slowly worked out, governed by a rigorous logic.

*

In her new figures the solid forms grow dim, almost vanish. In these bodies the fundamental structure alone stands out; what the artist retains serves to represent the relation between the different parts of the body and their general functioning. Mary Callery has achieved the real "tour de force" of giving us, in these wrought iron "ideo-grams," images in which each effort is underlined, each movement interpreted as it should be.

*

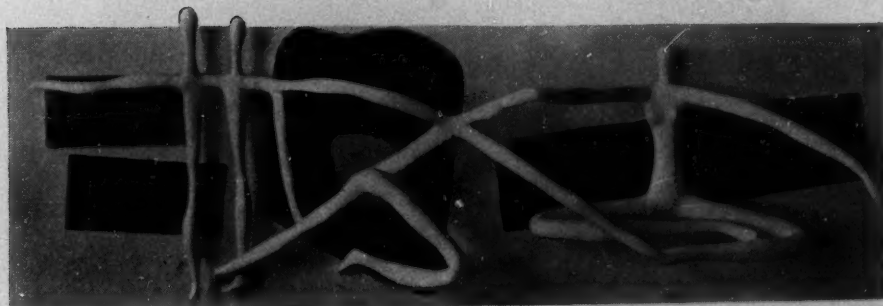
To get away from these ingenious, difficult, and delicate calculations in equilibrium, Mary Callery simply turns her mind to another problem, the portrait. The head entitled "Puma" strengthens her decision to direct the portrait towards another path. Here the artist is not as she was before, entirely at one extreme. She no longer sees the portrait as an image copied from the model. Experience has taught her how sterile it is to attach too much importance to the irregularities of the model and to be tempted to portray them. She knows now that, on the contrary, the magnificent strength of the sculptor is to allow free play to various impulses, to probe deeply into any architectural problems that may arise; to unmask the resources and the secrets of the model, following the details closely by stating them in their entirety; proving the power of suggestion; assembling all these things, reckoning with them, and composing with them.

*

The artist who patiently explores everything pertaining to her art, working in silence, slowly developing her talent, proves to us that in this aspect of her work there is a wide route and an open destiny.

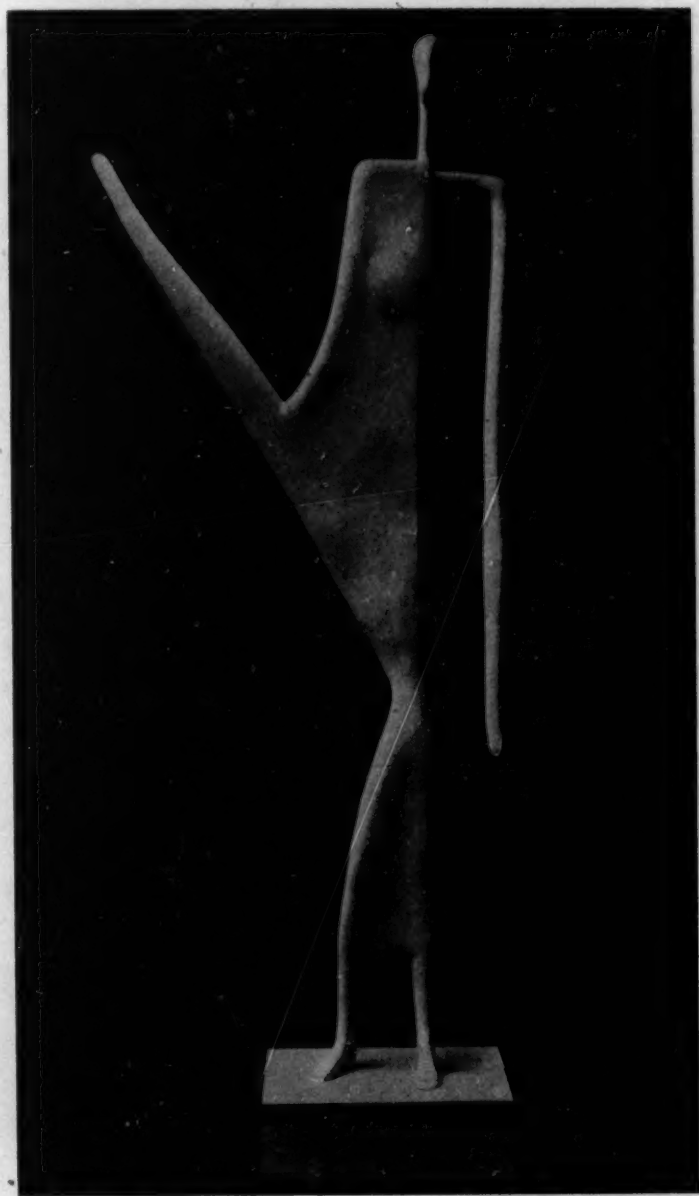
Excerpts from an article in
Cahiers d'Art, Paris, February 1950

Translated by Dolly Chareau

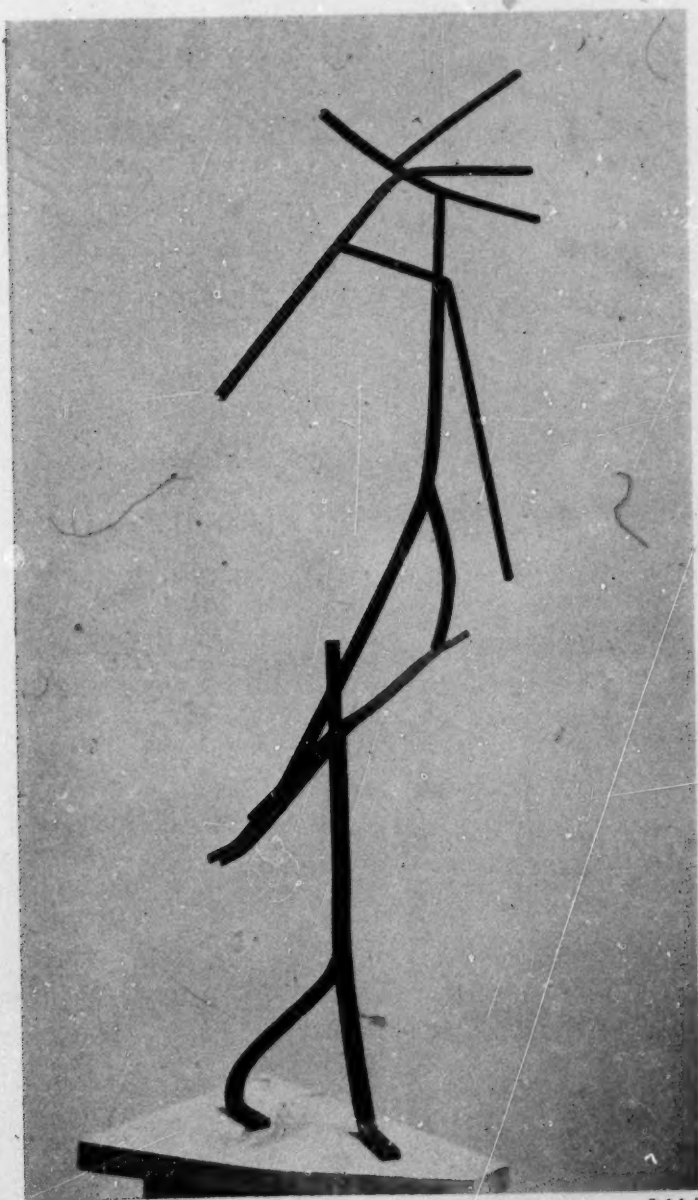


(Panel Design by Léger)

[18a]



[17]



[11]

1948

- 1 *Ariel*
Bronze. H. 24½"
- 2 *Sketch for Woman in Space*
Bronze and glass. 7x25"
- 3 *Two Sailors*
Bronze. H. 27"
- 4 *Portrait of Puma*
Bronze. H. 13½"
- 5 *School of Fish*
Bronze. 8½ x 15"
- 6 *Fish in Reeds*
Bronze. 12¾ x 15½"
- 7 *Woman in Space*
Bronze and glass. 32½ x 96"



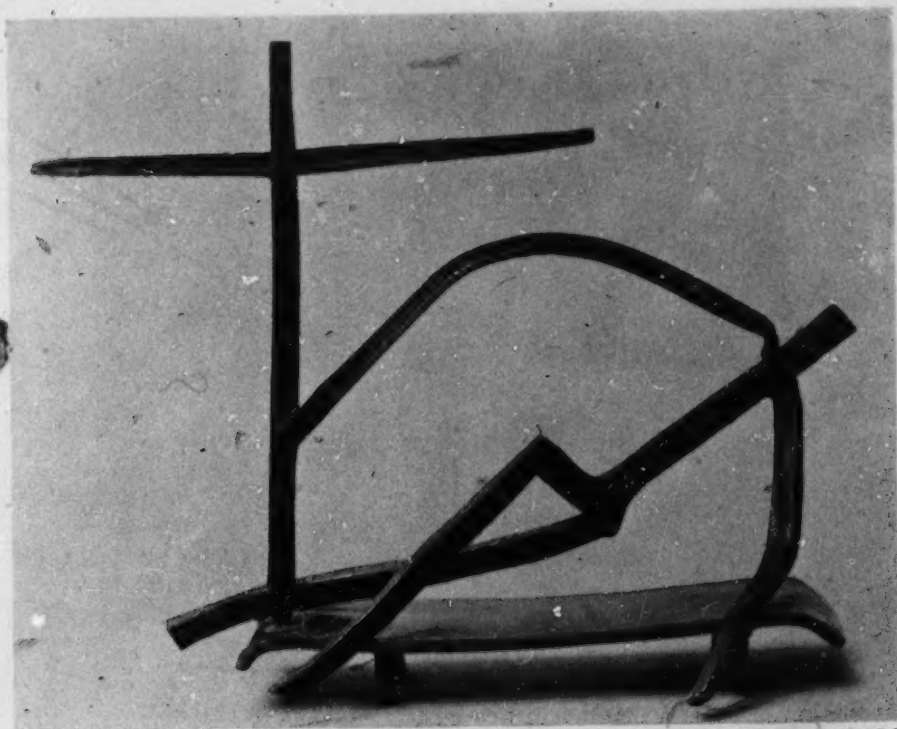
[4]

1949

- 8 *Sketch for Pyramid*
Bronze. H. 27½"
- 9 *Pyramid*
Bronze. H. 53"
- 10 *Sketch for Equilibrist*
Bronze. H. 23½"
- 11 *Equilibrist*
Iron. H. 72"
- 12 *Douglas*
Bronze. 13½ x 19"
- 13 *Sketch for Tomorrow is a Mystery*
Bronze. H. 7"
- 14 *Tomorrow is a Mystery*
Iron. H. 70"



[4]



[13]

- 15 *Kneeling Figure*
Bronze. H. 8½"

- 16 *Abstract Composition*
Bronze, iron and slate. 21x43"

- 17 *Standing Woman*
Bronze. H. 43½"

- 17a *Standing Woman*
Plaster. H. 43½"
Panel Design by Fernand Léger

- 18 *Mural Composition*
Bronze. 18x57"

- 18a *Mural Composition*
Plaster. 18x57"
Panel Design by Fernand Léger

- 19 *Conversation*
Bronze. H. 7"

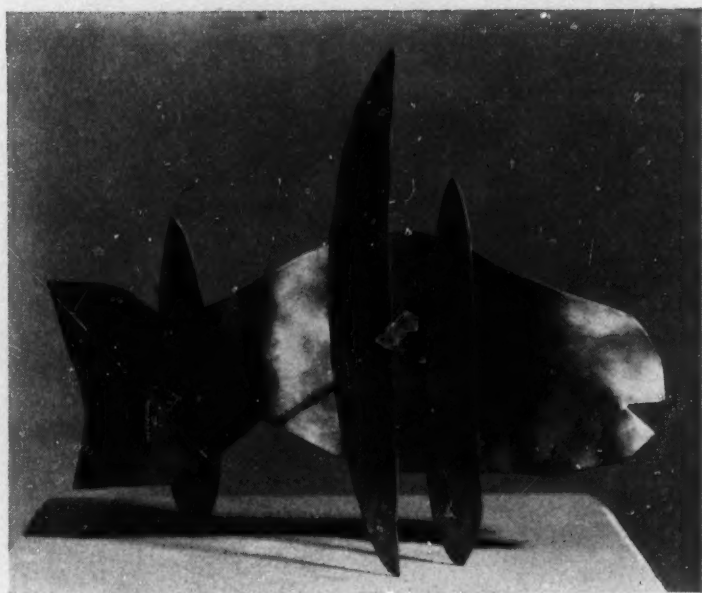
- 20 *Daedalus*
Bronze. H. 25½"

- 21 *Portrait of Peter Ascoli*
Plaster for bronze. H. 15"

- 22 *Portrait of Severin*
Plaster for bronze. H. 18"

- 23 *Saint Michael*
Bronze. H. 4½"
Lent anonymously

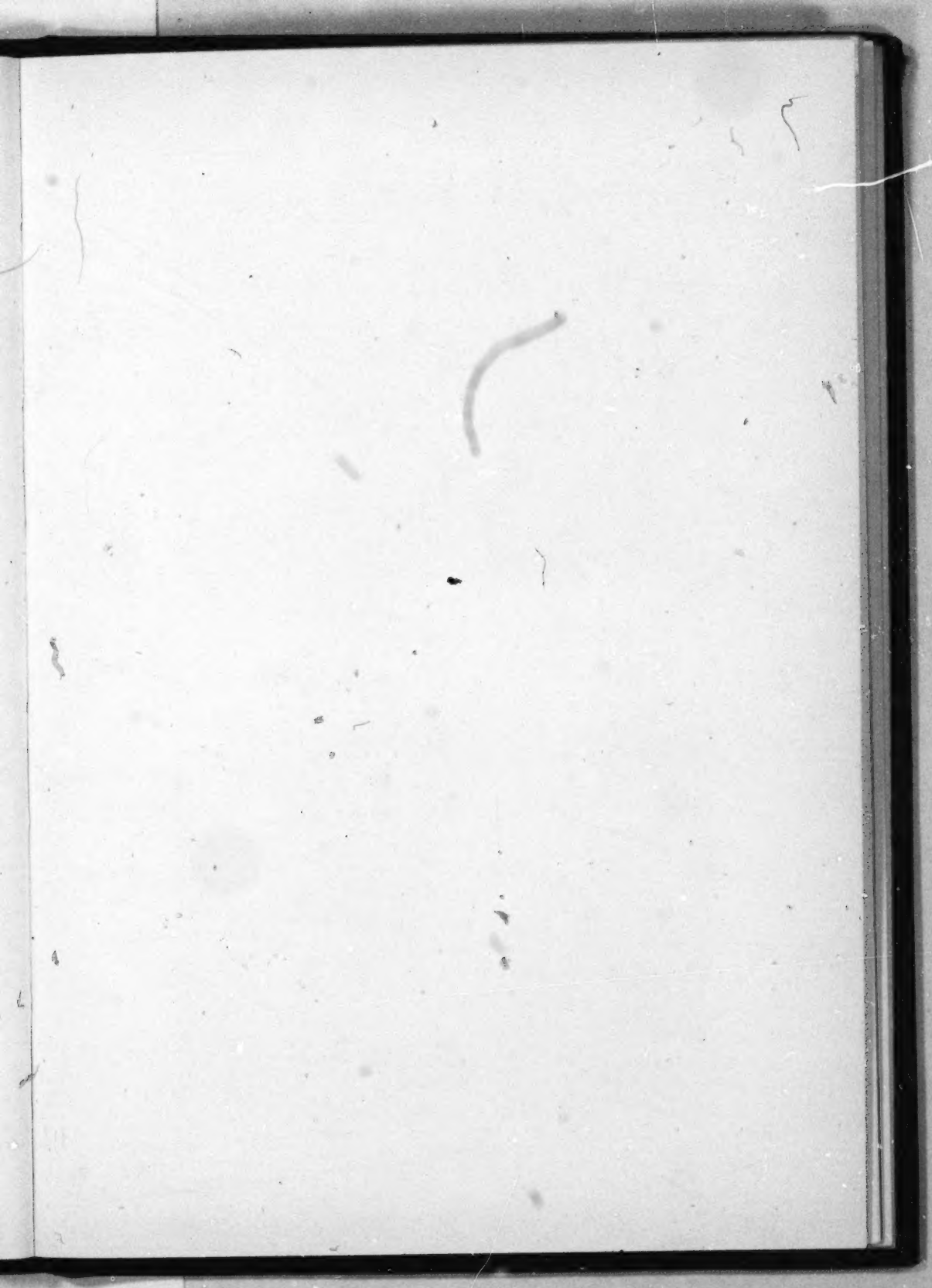
Cover: *Pyramid*
(Catalog No. 9)



[6]



[22]



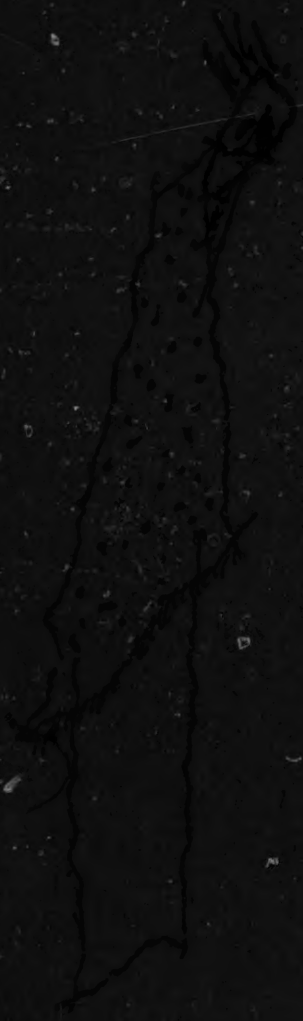


March 14 - April 2, 1950

W. G. WELFENINGER



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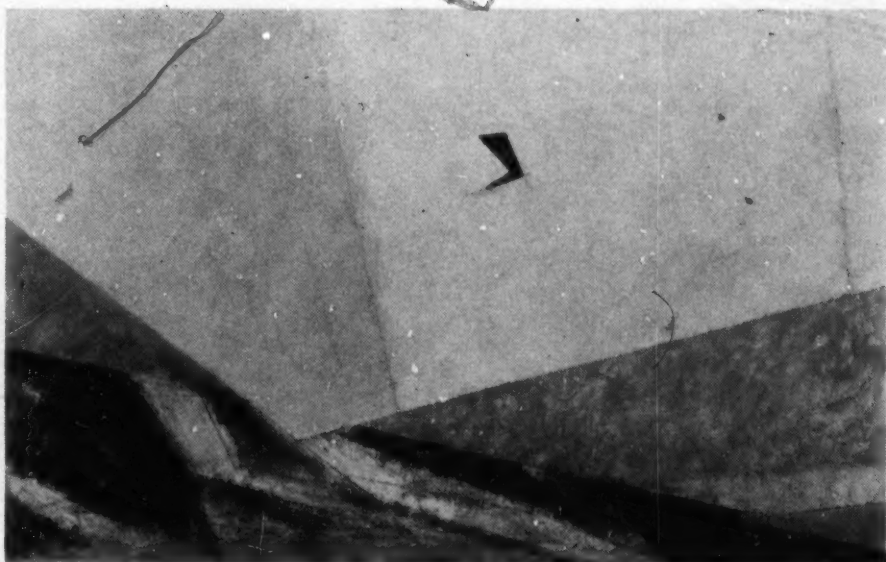


Sketch

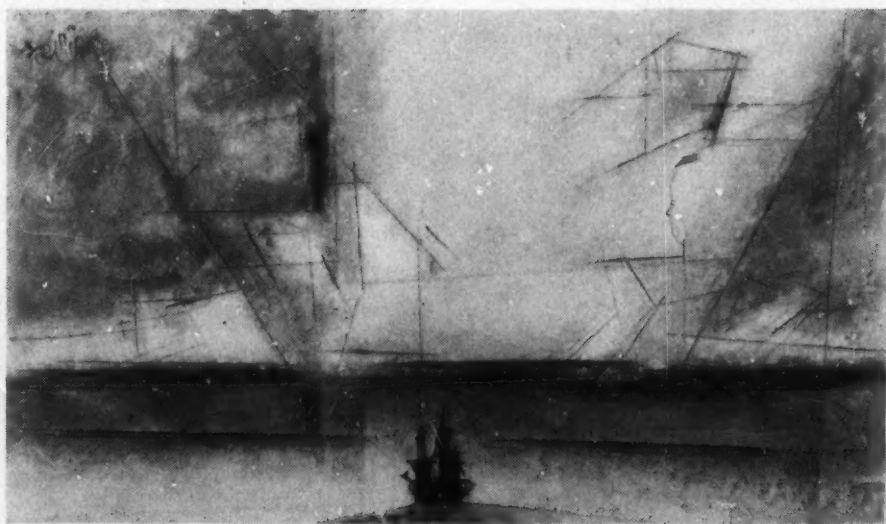
THE true language of art . . . is not addressed to the mere intelligence, at any rate not directly. Its appeal is far deeper. Pictorial design uses a language which speaks to something in our inner nature beyond the reach of words.

Design is founded on the simple elements of straight line and curve. . . . Order and liberty, reason and imagination, control and energy . . . that contrast and combination is expressed in the fluid, flexible lines of nature contrasted and combined with the straight lines and angles of man's ruling. And according as one element or the other predominates, there are produced types of design, types of decoration, which affect us in very different ways.

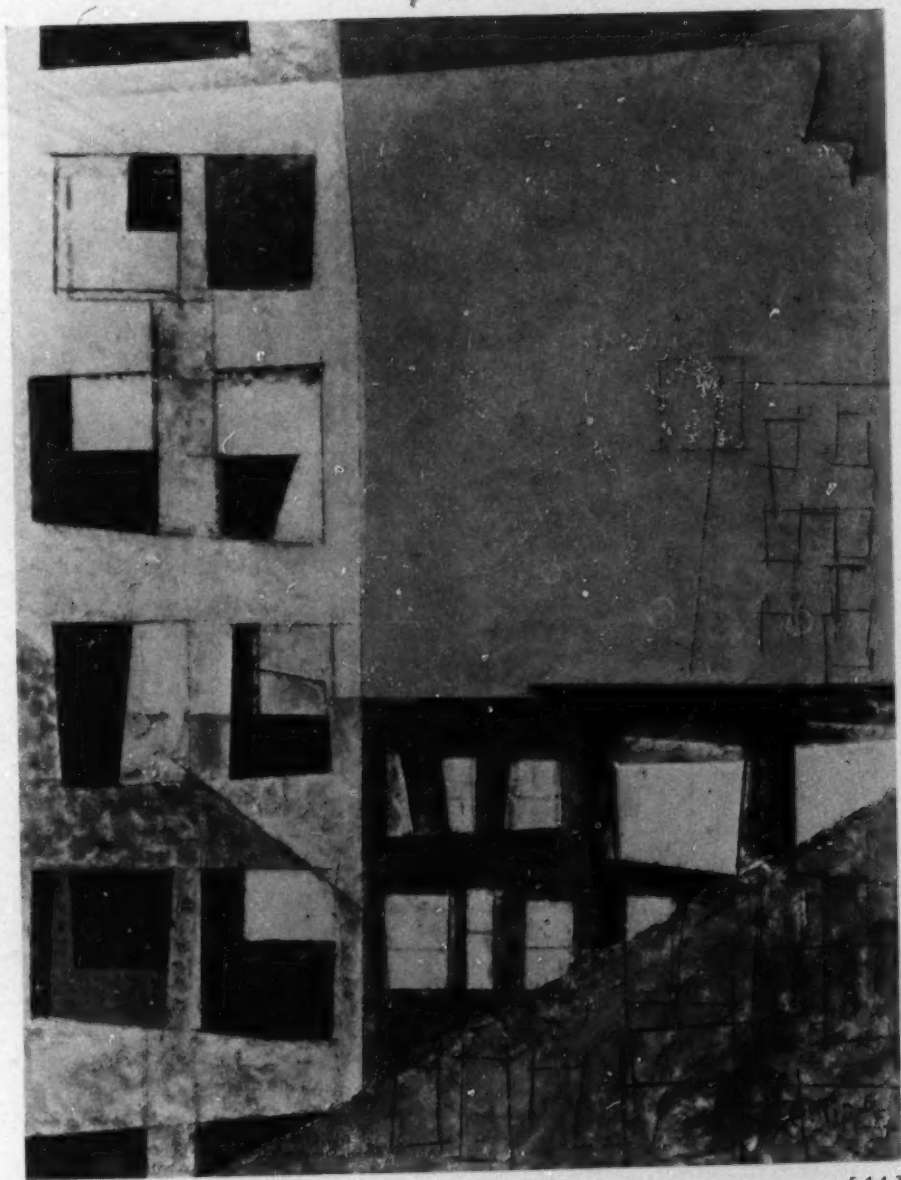
Straight line and curve, repetition and contrast — these are the foundation. But growing out of these is the whole marvelous structure of pictorial design, in which other elements gradually play their part: the potency of space, reserves and silences; the potency of light and dark, the eloquence of tone; the potency of imagined mass and volume; the glory and vibration of the lyric notes of color . . . this language, no less than verbal language when used in poetry, communicates a meaning, a significance . . . Art has no existence apart from the bodily senses. And yet it is a spiritual activity. It is concerned solely with appearances, yet in its own way . . . it seeks for and discovers something behind



[12]



[13]



appearances. . . . It is something real, something that profoundly satisfies the whole man — not his intellect only, or his emotions only, or his senses only. If one must suggest a name, I can only suggest *Life* itself. Not life as we know it in our thwarted, care-burdened, precarious existence, but life as we desire it to be, and as we experience it in moments when simply to be alive seems something more precious than any possession. . . . Will anyone ever produce a universally accepted definition of art? I hope not. . . . It is all, as William Blake called it, “a means of conversing with Paradise.”

from: LAURENCE BINYON
“The Spirit of Man in Asian Art”



C A T A L O G U E

OILS:

1 *Afterglow II.*
1948. 17x24"

2 *Hidden Village.*
1948. 20x24"

3 *Wanderers along the Shore.*
1949. 15½x21"

4 *Courtyard II.*
1949. 20x18"

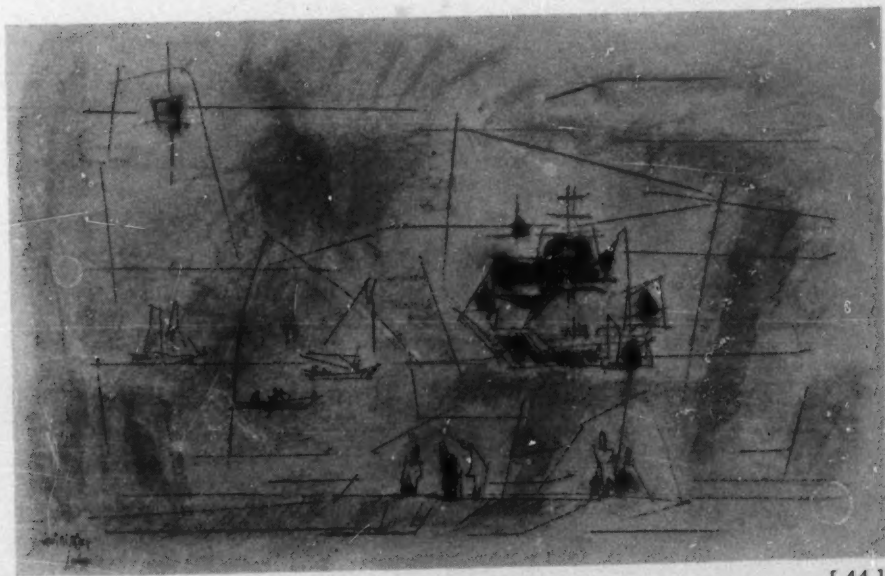
5 *Courtyard III.*
1949. 24x19"

6 *Walls and Windows.*
1949. 19x15"

7 *Church of Old Treptow.*
1949. 14x19"

8 *In Snow.*
1949. 18x27"

9 *Street in Mellingen,
Thuringia.*
1949. 20x25"



10 The Trees.

1949. 23x27"

*11 Steamboat Landing.
(from 1915 sketch)*

1949. 19x24"

12 The Cutting.

1949. 17x28"

13 Cloudbank.

1949. 16x28"

*14 Factory Windows in
Manhattan.*

1949. 28x21"

15 Dunes.

1949. 18x30"

16 Houses by the River, I.

1949. 20x30"

17 The Factory.

1950. 15x28"

18 Houses by the River, II.

1950. 20x30"

19 Yachts.

1950. 21x36"

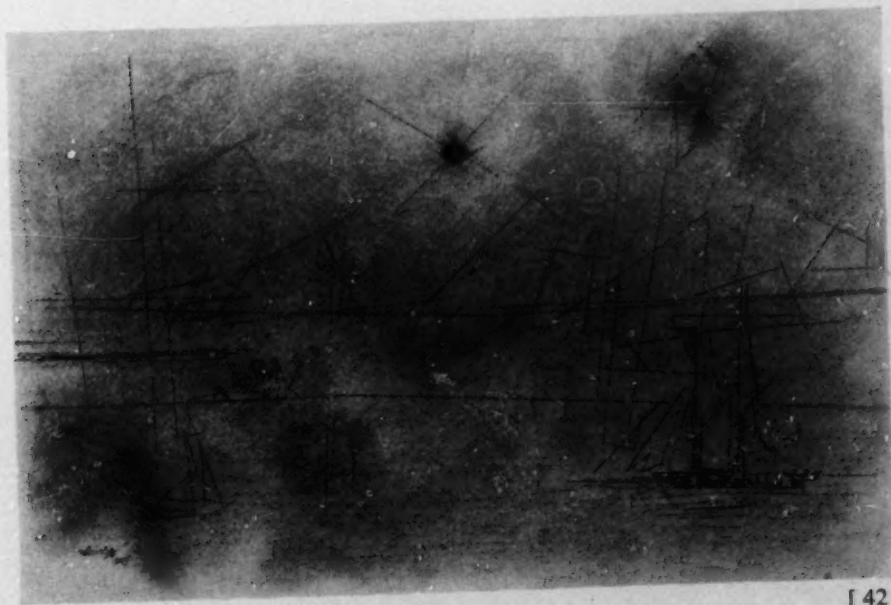
20 Harbor of Memories.

1950. 24x30"



WATERCOLORS:

- | | |
|---|---|
| 21 <i>Luminosity.</i>
1948. 11¼x18½" | 27 <i>Sunset.</i>
1948. 11½x18" |
| 22 <i>Perfume and Sweet Candy.</i>
1948. 12x18½" | 28 <i>Northwest II.</i>
1948. 11½x18" |
| 23 <i>Thuringia.</i>
1948. 12¼x18½" | 29 <i>Manhattan Tenements.</i>
1948. 18x13½" |
| 24 <i>Windclouds at Sundown.</i>
1948. 12x18½" | 30 <i>Approaching Squall.</i>
1949. 12x18¼" |
| 25 <i>Light Horizon.</i>
1948. 11½x18" | 31 <i>Hurrying — Where?</i>
1949. 11½x17¾" |
| 26 <i>Road in Nevada.</i>
1948. 12x18" | 32 <i>Panic.</i>
1949. 12x18¼" |
| | 33 <i>Yacht Race.</i>
1949. 12x18½" |



34 *Cloud over the Baltic.*
1949. 12x18½"

35 *Mural Design I.*
1949. 10¾x9¼"

36 *Mural Design II.*
1949. 9x12"

37 *Mural Design III.*
1949. 7¼x11"

38 *Setting Sun.*
1949. 12x18½"

39 *The Lighthouse.*
1949. 11¾x18¼"

40 *Gelmeroda.*
1949. 18x11½"

41 *Clouds over the Baltic.*
1949. 10½x18¼"

42 *Heat I.*
1949. 11¾x18"

43 *Heat II.*
1949. 11¾x18"

44 *Carefree.*
1949. 11½x17¾"

45 *Fan Shaped Clouds.*
1949. 11¼x17½"



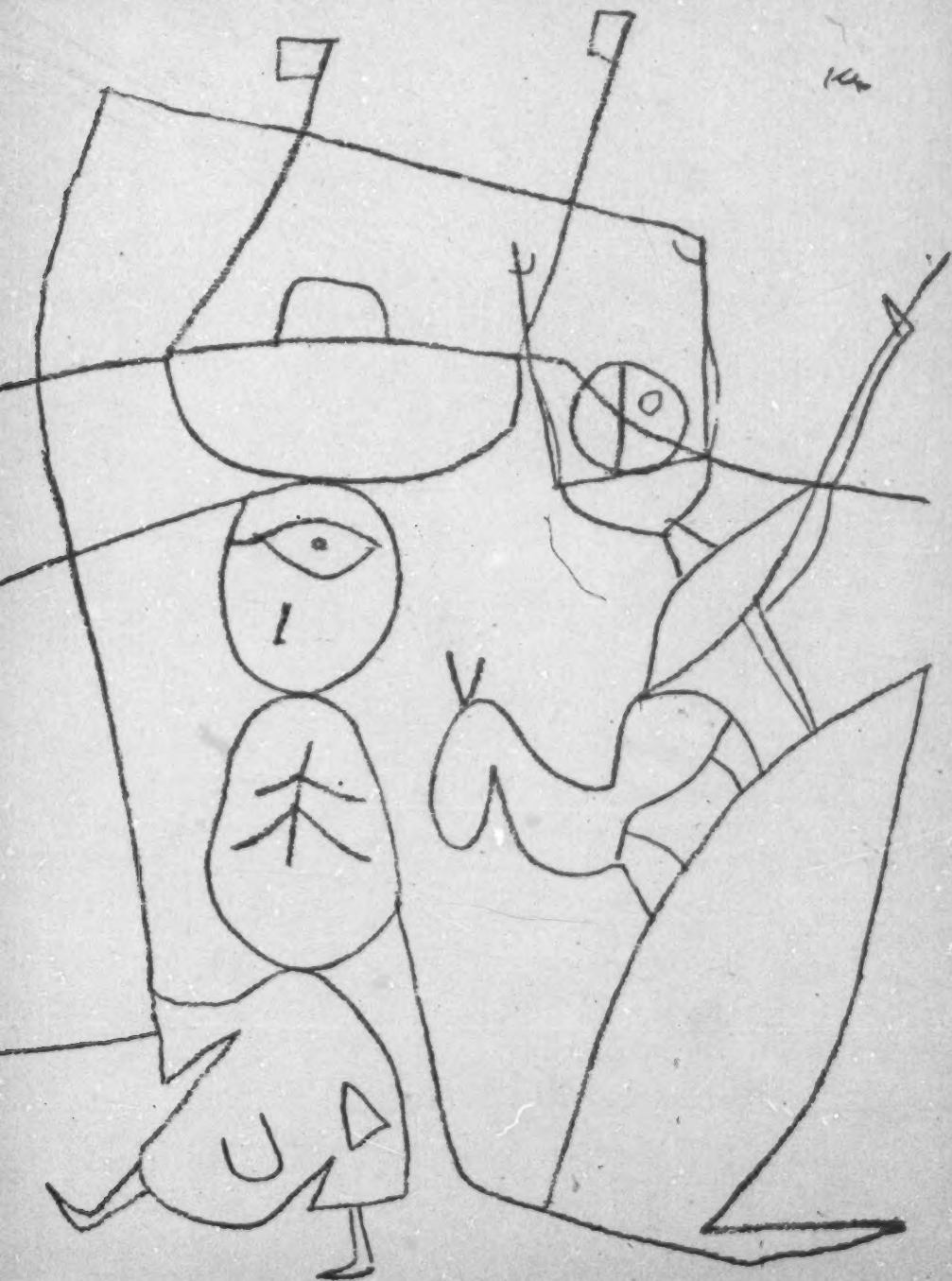


A COLLECTION OF DRAWINGS IS SHOWN AT THE
SCHAEFFER GALLERIES 52 EAST 58 STREET



April 11 - 29, 1950

PAUL KLEE



PAUL KLEE

MAY 2-27, 1950

BUCHHOLZ GALLERY
CURT VALENTIN
32 EAST 57 STREET • NEW YORK



3

WRITINGS OF PAUL KLEE

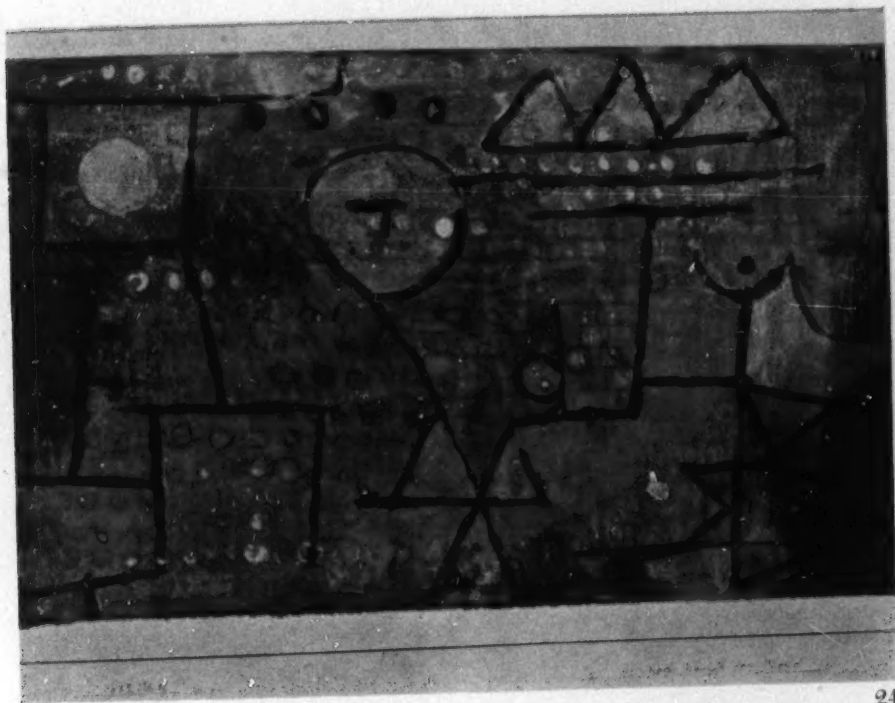
1915. (*Diary*):

The heart that beat for this world has been almost extinguished in me. It is as though my only bond with "these" things were memory. . . . One relinquishes this world and builds into a region beyond, a region which can be all affirmation. The cool romanticism of this style without pathos is astounding.

1918. (*Letter to L.*):

. . . everything vanishes round me and good works rise from me of their own accord. My hand is entirely the implement of a distant





24

sphere. It is not my head that functions but something else, something higher, something somewhere remote. I must have great friends there, dark as well as bright. That is all the same. They are all very kind to me.

1927. (*Porquerolles. Letter to L.*):

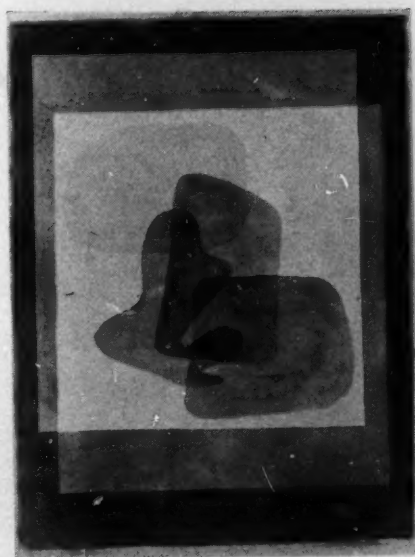
It will soon be night, but the full moon is shining and the last tension falls away from me. Then begins the new, probably not new at all, but colored a little differently. And the coloring does it, that is what I am always after: to touch off harmonies that slumber within me, a big or little adventure in color.

1916. (*Comparison with the work of Franz Marc.*)

My art is lacking in passionate humanity. I do not love animals and other creatures with an earthly warmth. I do not bend down to them



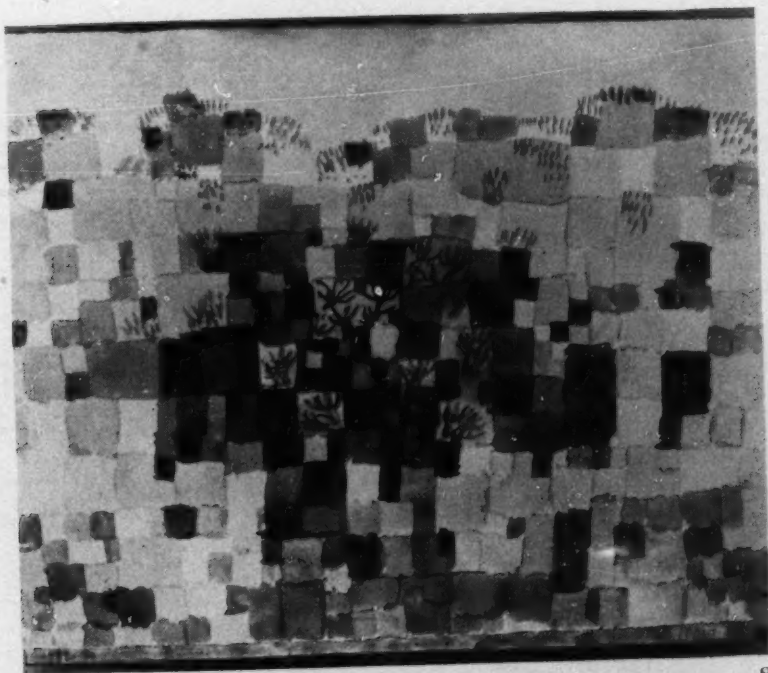
31



19



32



8



11

nor do I raise them up to myself. I begin rather by dissolving myself in the whole and then I stand on a brotherly footing with my neighbor, with every earthly neighbor. I seek out a distant point at the source of creation, and there I sense a kind of formula for man, animal, plant, earth, fire, water, air, and all the circling forces. The thought of earth gives way to the idea of the cosmos. Love is remote and religious.

Do I give forth warmth? Or cold? Out beyond the white heat, no one inquires? And since none too many penetrate that sphere, few are touched. No sensuousness, however exalted, creates a bridge to the many. The man of my work is not species but cosmic point. My earthly eye is too far-sighted and most often sees through the most beautiful things. (And it is often said of me: "He does not see the most beautiful things.")

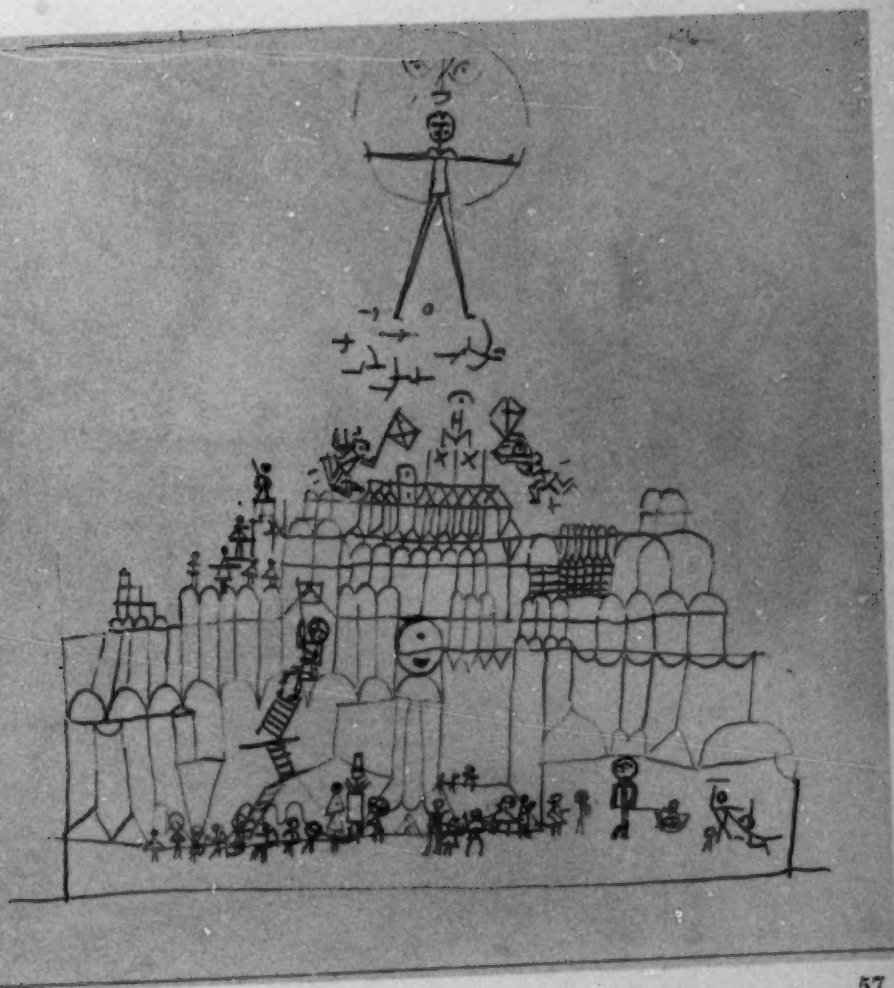
1919. (*From "Thoughts on Graphic Art and Art in General"*)

Even an intensified reality cannot benefit us in the long run. Away with the everyday and away with the occult sciences. For here they go astray. Art passes beyond the object, the real as well as the imaginary. It plays an innocent game with objects. Just as a child imitates us in play, so do we in play imitate the forces which created and create the world.

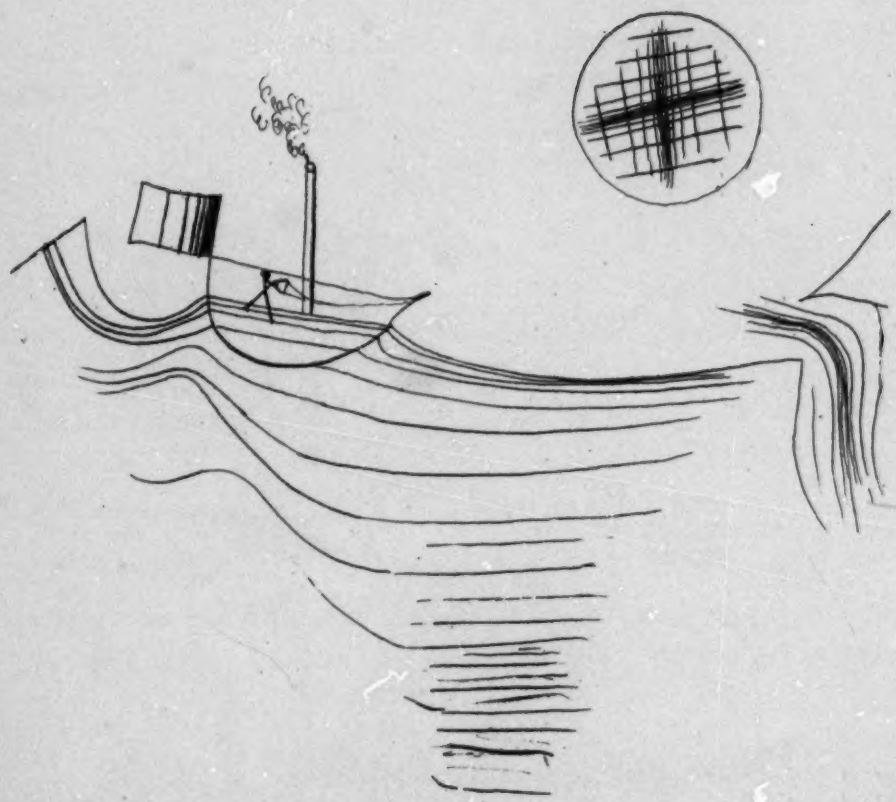
1906. (*Diary*):

Never have I illustrated a literary motif. I have made plastic form, and only afterwards have I taken pleasure when a poetic and a plastic idea "accidentally" coincided.

*from Paul Klee, I. Vol. Dokumente und Bilder
aus den Jahren 1896-1930. Published by the
Klee Society, Berne, Switzerland (Benteli Pub-
lisher). English Translation by Ralph Manheim.*

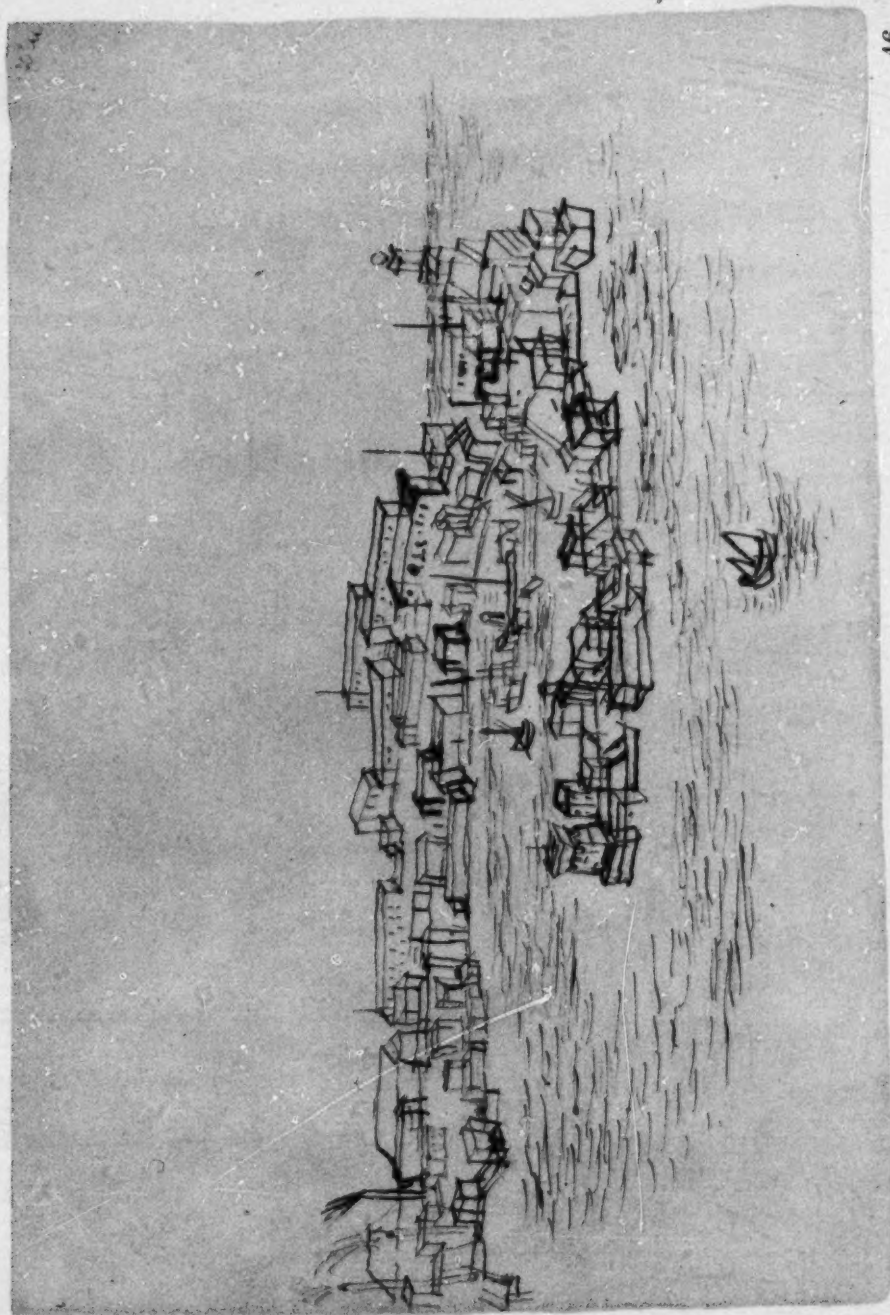


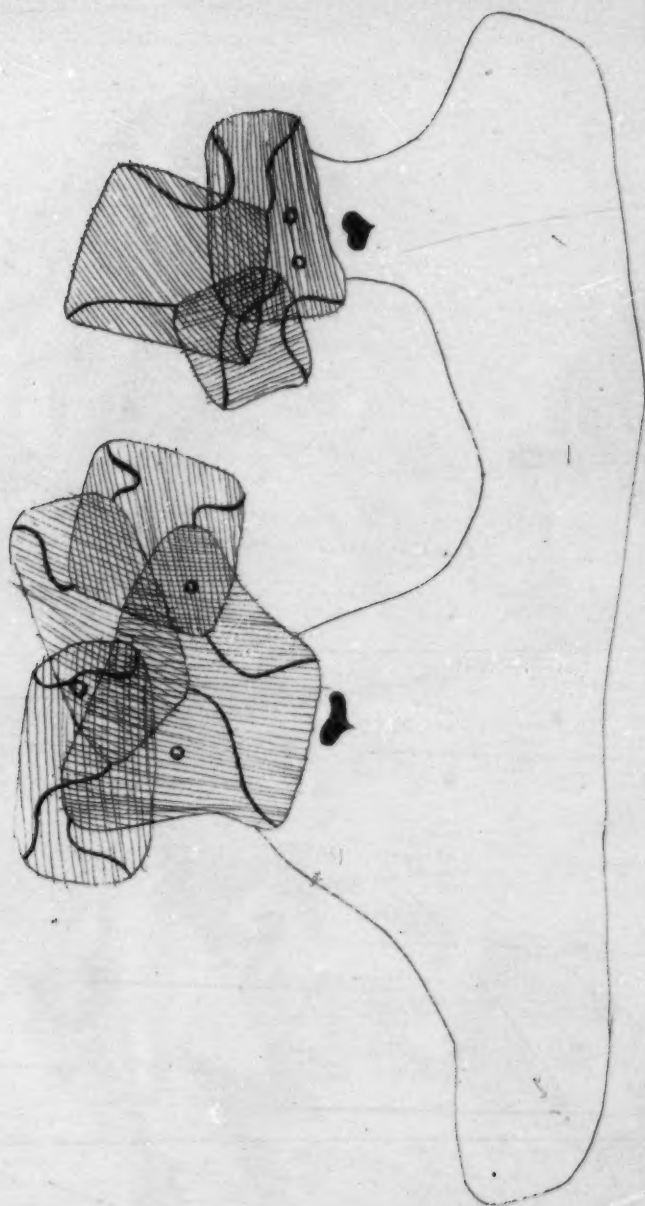
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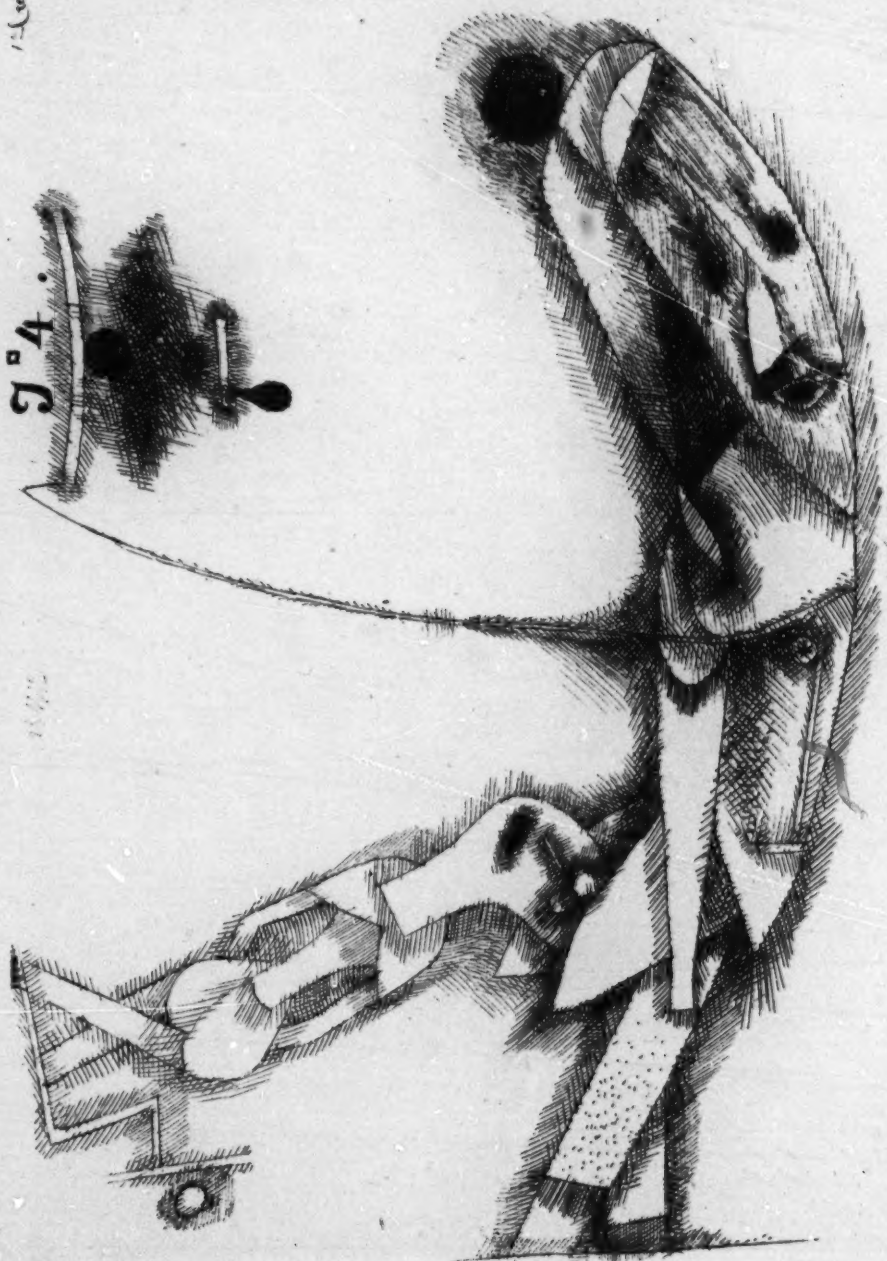


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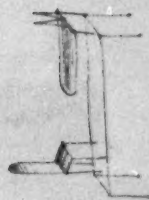




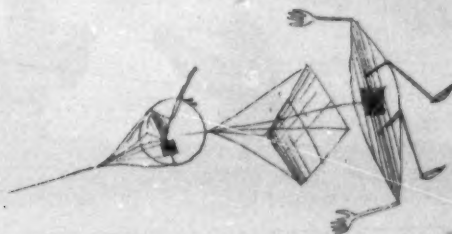
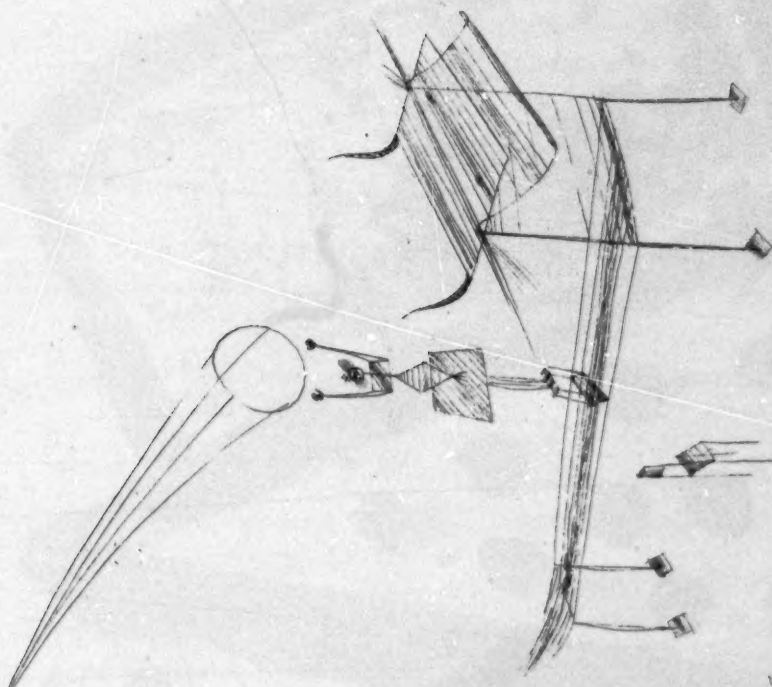


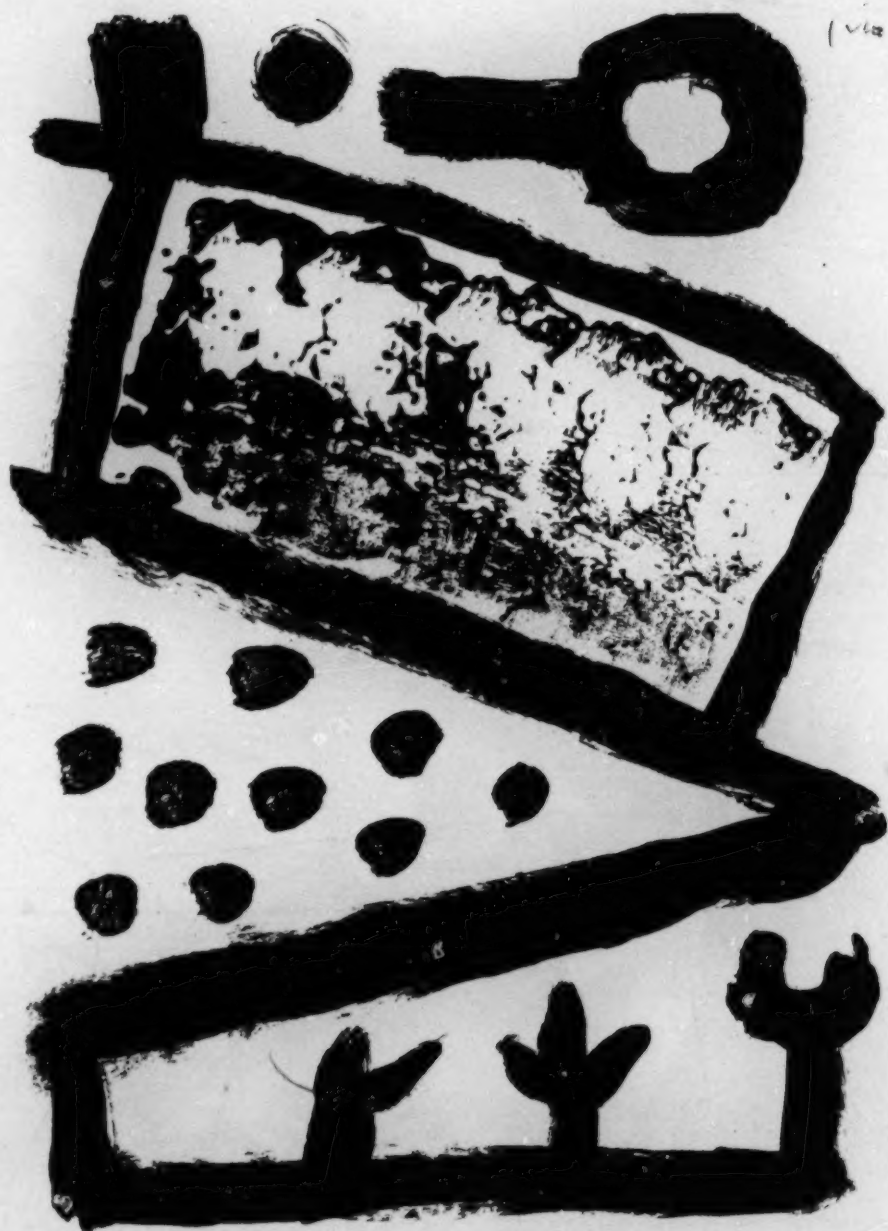


7^o 4.



K. 68





C A T A L O G U E

PAINTINGS AND WATERCOLORS

1 AWAKENING

(*Erwachende*)

1920. Gouache. $8\frac{3}{4}$ x $11\frac{1}{8}$ "

2 PANDORA'S BOX AS STILL
LIFE

(*Die Buechse der Pandora als
Stilleben*)

1920. Watercolor. $6\frac{1}{2}$ x $9\frac{1}{2}$ "

3 CHINESE STORY

(*Chinesische Novelle*)

1922. Watercolor. $10\frac{1}{2}$ x $12\frac{3}{4}$ "

4 BUILDING AT THE BROOK

(*Bau am Bach*)

1922. Watercolor. $12\frac{1}{4}$ x $8\frac{3}{4}$ "

5 LEADING SCENE FROM THE
BALLET "THE FALSE OATH"

(*Hauptscene aus dem Ballet der
Falsche Schwur*)

1922. Watercolor. 18 x $11\frac{3}{4}$ "

6 FROM GLIDING TO RISING

(*Von Gleiten zu Steigen*)

1923. Watercolor. 14 x $20\frac{3}{4}$ "

7 HOUSE ON HIGH

(*Das Haus in der Hoehe*)

1923. Gouache. $13\frac{3}{4}$ x $19\frac{1}{2}$ "

8 DUNE FLORA

(*Dunenflora*)

1923. Watercolor. 10 x $11\frac{7}{8}$ "

9 REJUVENATION

(*Verjuengung*)

1924. Watercolor. $9\frac{1}{4}$ x $12\frac{1}{4}$ "

10 HOUSES IN THE LANDSCAPE

(*Haeuser in der Landschaft*)

1924. Gouache. 16 x 20"

11 ARMADA

(*Flotilla*)

1925. Gouache. 15 x $19\frac{3}{4}$ "

12 MAN WITH TOP HAT

(*Herr mit Cylinder*)

1925. Gouache. 16 x $11\frac{5}{8}$ "

13 LANDSCAPE WITH BIRD Y.

(*Landschaft mit dem Vogel Y.*)

1925. Watercolor. $6\frac{1}{2}$ x 9"

14 PORTRAIT OF A BLOND GIRL

(*Bildnis eines blonden Fraeuleins*)

1925. Oil. $12\frac{3}{4}$ x $7\frac{1}{2}$ "

15 WEATHER BUREAU

(*Seewarte*)

1926. Watercolor. $11\frac{7}{8}$ x 9"



April 1938 Salvador Dalí and Joan Miró, 1938, oil on canvas, 100 x 100 cm.

16 NEW SETTLEMENTS

(*Neue Wohnhauser*)

1928. Watercolor. $14\frac{3}{4} \times 18\frac{1}{2}$ "

17 THE WALL I

(*Die Mauer I*)

1929. Watercolor. $18 \times 10\frac{1}{2}$ "

18 APPEARANCE

(*Auftritt*)

1929. Watercolor. $7\frac{5}{8} \times 12$ "

19 FREE FORMS RIGIDLY
MOUNTED

(*Freies streng gefasst*)

1930. Watercolor. $24\frac{1}{4} \times 18\frac{1}{2}$ "

20 SOUTH ALPINE VILLAGE A.

(*Südalpiner Ort A.*)

1930. Gouache. $8\frac{3}{4} \times 10\frac{1}{2}$ "

21 IT DAWNS

(*Es daemmert*)

1930. Watercolor. $13\frac{1}{4} \times 8\frac{1}{4}$ "

22 LANDSCAPE-WAGON NO. 14

(*Landschafts-Wagen Nr. 14*)

1930. Watercolor. $14\frac{1}{2} \times 22$ "

23 TOWN IMAGE "MOAT"

(*Stadtebild "Graben"*)

1931. Gouache. $13 \times 8\frac{1}{4}$ "



24 ... STILL AT NIGHT THE
MOON
(... noch Nachts der Mond)
1932. Gouache. $9\frac{1}{4} \times 14\frac{5}{8}$ "

25 TWO EMPHASIZED AREAS
(Zwei betonte Lagen)
1932. Gouache. $9\frac{5}{8} \times 12$ "

26 TIMID ONES TOGETHER
(Zage Beieinander)
1932. Watercolor. $12 \times 17\frac{3}{8}$ "

27 FEAR
(Angst)
1934. Oil. $19\frac{3}{4} \times 21\frac{3}{4}$ "

28 AFTER THE FLOOD
(Nach der Ueberschwemmung)
1936. Gouache. $18\frac{3}{4} \times 24\frac{3}{4}$ "

29 RHINE NEAR DUISBURG
(Der Rhein bei Duisburg)
1937. Oil. $7\frac{3}{4} \times 11$ "

30 BEGINNING COOLNESS
(Beginnende Kuehle)
1937. Oil. $28\frac{3}{4} \times 20\frac{3}{4}$ "

31 LITTLE SEA-PORT
(Kleiner See-Hafen)
1937. Oil. $14\frac{1}{4} \times 24\frac{1}{2}$ "

32 GARDEN IN THE ORIENT
(Garten im Orient)
1937. Pastel. $14\frac{1}{4} \times 11$ "





34

33 PRIDE

(Stoltz)

1937. Pastel. $13\frac{3}{4} \times 19\frac{1}{2}$ "

34 LADY AND FASHION

(*Dame und Mode*)

1938. Oil. $27\frac{1}{2} \times 39\frac{1}{4}$ "

35 ALONG THE NILE

(*Am Nile*)

1939. Gouache. $29\frac{1}{2} \times 49$ "

36 GERMAN DRYADE

(*Deutsche Dryade*)

1939. Oil. $23\frac{1}{2} \times 23\frac{1}{2}$ "

37 BAL CHAMPÊTRE

1940. Gouache.

$15\frac{3}{4} \times 24\frac{3}{4}$ "

38 RESTORED CASTLE

(*Renovierte Burg*)

1940. Gouache. $19 \times 24\frac{3}{4}$ "

39 FLOWER GIRL

(*Blumenmädchen*)

1940. Oil on burlap. 15×17 "

40 NEWLY INSTALLED VILLAGE

(*Neu Geordneter Ort*)

1940. Gouache. $8\frac{1}{4} \times 11\frac{3}{4}$ "

DRAWINGS

- | | |
|--|--|
| <p>41 NO. 13
1915. Ink. $4\frac{7}{8}$ x $8\frac{5}{8}$"</p> <p>42 BIRD DRAMA I
(<i>Vogeldrama I</i>)
1923. Ink. $8\frac{3}{8}$ x $6\frac{3}{4}$"</p> <p>43 POINTED WORD AND FISTS
(<i>Spitzes Wort und Faeuste</i>)
1925. Ink. $11\frac{1}{2}$ x $4\frac{1}{8}$"</p> <p>44 CASTASTROPHE J. FOUR
(<i>Katastrophe J Vier</i>)
1925. Ink. $6\frac{1}{4}$ x $9\frac{1}{4}$"</p> <p>45 ILSE
1926. Ink. $12\frac{1}{4}$ x $9\frac{3}{4}$"</p> <p>46 PORTO FERRAIO
1927. Ink. 12 x $18\frac{1}{4}$"</p> <p>47 TOYS
(<i>Spielzeug</i>)
1927. Ink. $8\frac{1}{4}$ x 12"</p> <p>48 AGAINST THE TIDE
IN FULL MOON
(<i>Gegenstroemung bei Vollmond</i>)
1928. Ink. 12 x $10\frac{1}{2}$"</p> <p>49 SPOOKY JUGGLER
(<i>Spukende Gaukler</i>)
1928. Ink. $11\frac{3}{4}$ x 18"</p> <p>50 PANTOMIME FOR THREE
(<i>Tanzspiel zu Drei</i>)
1929. Ink. 18 x $11\frac{3}{8}$"</p> <p>51 PORTRAIT SKETCH OF
MAN GOING WILD
(<i>Bildnisskizze "Verwildernder"</i>)
1929. Pencil. $9\frac{1}{4}$ x $8\frac{1}{4}$"</p> | <p>52 ROCK TOMBS
(<i>Felsgraeber</i>)
1929. Ink and pencil. $8\frac{1}{4}$ x 13"</p> <p>53 COMRADESHIP
(<i>Gesellung</i>)
1929. Ink. $11\frac{3}{4}$ x $17\frac{3}{4}$"</p> <p>54 GALLOPING HORSEMAN
(<i>Reiter im Galopp</i>)
1929. Ink. 12 x $17\frac{3}{4}$"</p> <p>55 GIRL WITH DOLL
(<i>Maedchen mit Puppe</i>)
1930. Ink. $18\frac{1}{4}$ x $11\frac{3}{4}$"</p> <p>56 SISTERS FROM THE CLAN
OF GORGO
(<i>Schwwestern vom Stamme der Gorgo</i>)
1930. Ink. $11\frac{3}{4}$ x 20"</p> <p>57 JUGGLER FESTIVAL
(<i>Gaukler Fest</i>)
1932. Ink. 17 x $19\frac{1}{4}$"</p> <p>58 SCENE OF COMIC RIDERS
(<i>Scene der komischen Reiter</i>)
1935. Pencil. $16\frac{1}{2}$ x $11\frac{1}{2}$"</p> <p>59 SKETCH FOR TRAVELLING
CIRCUS
(<i>Zeichnung zum Wanderzirkus</i>)
1937. Pencil. 19 x $13\frac{3}{4}$"</p> <p>60 THEY ARE BUILDING
(<i>Es wird Gebaut</i>)
1940. Gouache. $11\frac{1}{2}$ x $8\frac{1}{4}$"</p> |
|--|--|



16



28

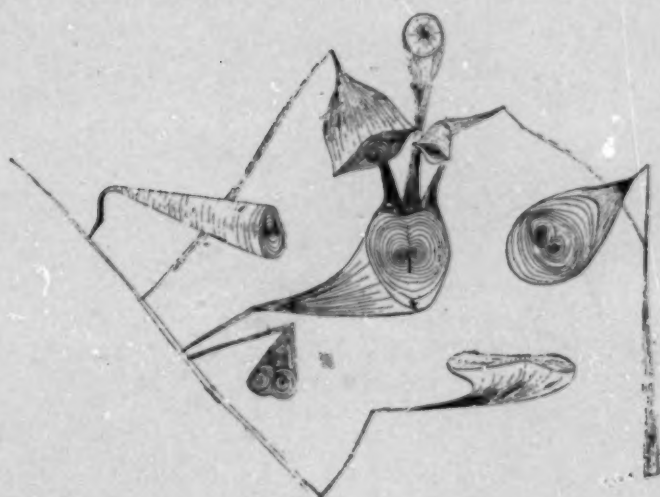
NOVALIS

THE NOVICES OF SAIS

PREFACE BY STEPHEN SPENDER

60 DRAWINGS BY PAUL KLEE

FRONTISPIECE BY ANDRE MASSON

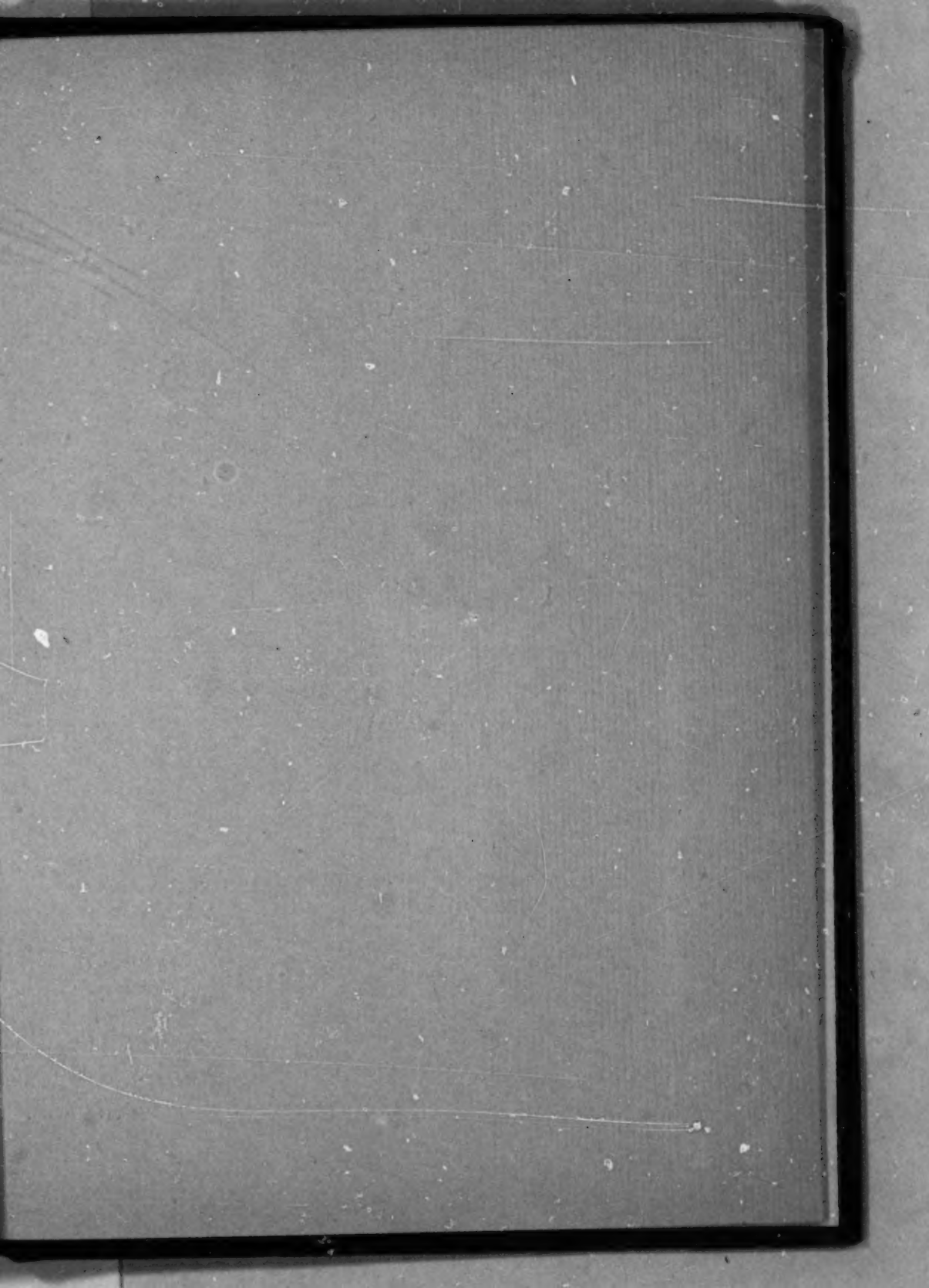


Friedrich von Hardenberg (1772-1801), who wrote under the pen name Novalis, has been acclaimed as one of the outstanding poets and figures of Romantic literature. This novel, translated from German into French in 1925, received enthusiastic recognition by artists and poets alike often quoted particularly by the surrealists. It here is presented in English for the first time and illustrated with 60 hitherto unpublished drawings by Paul Klee. Novalis' spirit seems akin to Klee's "curiously interior world; a world of pure art and pure contemplation, of imagist poems, and an intense, glowing yet humorous and meticulous imagination."

\$4.75

FORMAT 8½" X 5¾"

144 PAGES





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